Zart Extra Newsletters 2004
A man paints with his brain and not with his hands.

Michelangelo

Zart Education Service

2004 IMPORTANT DATES.
INTERNATIONAL YEAR OF RICE.
INTERNATIONAL YEAR TO COMMEMORATE THE STRUGGLE AGAINST SLAVERY AND ITS ABOLITION.
CHINESE YEAR OF THE MONKEY.

EVENTS:

CONFERENCES:

2004 TERM ONE DATES:
ACT: FRIDAY 30 JANUARY - THURSDAY 9 APRIL.
NSW: TUESDAY 27 JANUARY - THURSDAY 8 APRIL (EAST).
NSW: TUESDAY 3RD FEBRUARY - THURSDAY 8 APRIL (WEST).
TAS: THURSDAY 12 FEBRUARY - FRIDAY 28 MARCH.
TAS: EASTER BREAK THURSDAY 9 APRIL - SUNDAY 12TH APRIL.
SA: THURSDAY 27 JANUARY - FRIDAY 28 MARCH.
WA: MONDAY 2 FEBRUARY - FRIDAY 28 MARCH.
NT: TUESDAY 27 JANUARY - THURSDAY 8 APRIL.
QLD: TUESDAY 27 JANUARY - FRIDAY 28 MARCH.

PUBLIC HOLIDAYS TERM 1 2004:
LAUNCESTON CUP (NTH TAS): WEDNESDAY 25 FEB.
LABOUR DAY: FRIDAY 1 MAY.
EIGHT HOUR DAY: MONDAY 8 MARCH.
GOOD FRIDAY: FRIDAY 12 APRIL.
EASTER MONDAY: TUESDAY 13TH APRIL.
ZART CLOSED: FRIDAY 2 APRIL.
ANZAC DAY: MONDAY 25 APRIL.

ZART CLOSED - TUESDAY 13TH APRIL

Feast of the Assumption: Monday 22 August.

ZART EXTRA
A Visual Arts publication produced each term for Pre-school, Primary & Secondary Teachers by Zart Art and Zart Education Service.

Zart Art School & Wholesale Supplier
Zart Art offers an extensive range of resources, art materials, craft and technology supplies. You will find competitive prices and efficient and quick service.
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Fax: (03) 9898 6547
www.zartart.com.au
zartart@zartart.com.au

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Zartworks have all your art and craft needs catering for both beginner and professional artists. You can select from a wide range of visual arts, craft and graphic supplies. Browse at your leisure or seek assistance from our experienced staff.
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Zart Education Service
Zart Education Service provides hands on professional development workshops for primary and secondary teachers, as well as LOTE teachers, Pre-schools, and librarians. Visual Arts workshops are regularly held at Zart and in metropolitan and country locations and upon request at your school, district or KLA’s group.
Please refer to the ‘Workshop Insert’, a supplement to every Zart Extra or refer to our website for dates and times.

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I always wanted to make art. I couldn’t wait to go somewhere where I could splash paint around and try things without being afraid of making mistakes. The freedom I wished for I found at St Catherine’s School although I didn’t really have that freedom until I undertook the VCE. Instead of doing Units 1 and 2, I decided to ‘fast track’ into Year 12 and that was one of the best decisions I have ever made. It gave me the focus and motivation I needed and encouraged me to push and extend myself. Working with older students also made me approach my work in a very serious way.

My Trilogy of Life, which I completed for my VCE Art folio, comprised of three very large paintings on MDF board. In a way, the works are self-explanatory and don’t need to be talked about, although I will discuss the process. All you need to do is just look at them to absorb and respond to the intensity of the reds, the contrasting blues and purples and the highlights of creams and yellows. What should be of greater interest is how the textured effects of cracked colours were achieved. Sure, there is a commercial medium that allows you to create the effects of crackling, but not on this scale.

The Idea.

In first semester, I had worked on a series of very large, dramatic black and white figure drawings and I desperately needed a change. Jeff Makin’s colourful interpretations of the countryside around Lake Eyre inspired me to explore the impact of dramatic hot reds contrasted with cooler blues. My teacher, Mr Darby, introduced us to the William Creek and Beyond Expedition to Central Australia for our Art examination. Makin’s work, along with that of artists such as John Olsen, Andrew Sibley, Tim Storrier and Hazel Dooney were awesome. What I initially considered an interesting background for my figure drawings became my major interest for my final works. The figures receded in importance and the colourful backgrounds became my focus.

The Method

On two of my figure drawings I accidentally discovered that when I painted acrylic colours onto the paper, and then applied a coat of Glass Enamel over the top while the acrylic was still wet, the two liquids would dry at different rates and the top surface cracked quite dramatically. I loved this effect and decided to make this a major exploration. I found that if I applied a thin layer of Glass Enamel and blended it a little, the cracks would be fine and quite subtle. If I applied a thicker layer of Glass Enamel, the coloured surfaces would be larger and the cracks more obvious. Both effects were interesting and I wanted to take full advantage of each one. I learned a lot and developed my skills and techniques considerably as I worked. The various reds and creams were worked together using a blending technique and then I scraped details into the surface using metal scribers and files.

While much of the reaction began to occur as I worked, it wasn’t until I returned to the room for my next class that the full dramatic result was apparent. Although I had an idea how it would turn out, there was always that amazing experience of discovering the full effects of the cracking and blending once the colours had dried. I always hurried to see what I had created. It is important to understand that discovering something as amazing as this encourages you to spend a lot more time than normal in the Art room.

The Materials.

I used Global acrylic paints, which come in easy-to-handle containers and a good range of colours. The Zart Glass Enamels are a kind of thick, strong, honey-like liquid that provide intense, glossy effects. They are often used by students to create transparent or semi transparent surfaces, which can provide some of the effects of stained glass windows. The acrylic paint was applied using large bristle brushes and a range of sponges on sticks. The Glass Enamel was wiped over this initial surface using a hand held cleaning sponge as well as the sponges on sticks.

I made a series of four small trials on
canvas boards using a range of reds and creams. These were very effective and gave me a guide from which to work when I started my larger final works.

**The Artistic effects.**

What is most noticeable when you first look at this series of works is their scale and size. I wanted to create works that could not be ignored. They were so big, I needed to place them on top of the tables and kneel and crawl all around them. My socks would become saturated with colour and I would get into trouble for walking it through the studios! My teacher was very patient with me. The intense, emotional reds contrasted with the deep cool blues and purples also stand out clearly, as do the strong cream highlights. It is interesting how powerful and effective this colour scheme is. During the VCE exhibition, people interpreted the series of works in different ways. Some saw them just as arrangements of colours, shapes and textures; some saw them as having hidden meanings and messages while others noticed the relationship to my earlier figure drawings. Overall, people enjoyed the artworks and appreciated the visual effects I had created. I was ecstatic with the response.

**Alex Anderson (Year 11)**

St Catherine’s School, Toorak.
A highlight of the Visual Arts Program at Myrtleford Primary School is the annual visit of David and Shirley Williams. David is a renowned watercolour artist, Shirley his wife, is a very capable manager and assistant. David and Shirley spent a week instructing our pupils from Prep to 6 in the gentle art of watercolour painting with last year’s focus topic ‘Year of the Fresh water’. Children were timetabled for two one hour sessions during which class teachers attended and were assisted by parents, who mounted the completed works of art for our exhibition.

Our students came to acknowledge the value of our water resources during the long hot summer. Myrtleford was one of the North Eastern towns surrounded by fire with a delayed start to the school year due to the dangers of fire and smoke exposure.

We had no excursion or related activities or experiences leading up to our celebration, but being a country town in the Alpine Region our children live in an environment of rivers, bush, mountains and lakes where they can swim on a summer evening, go fishing, experience water and snow skiing and bushwalking.

We resourced books and charts from our school library, which David used as points of reference for the topic list he prepared in advance.

David is a frequent visitor to the North East and realises the children bring their own knowledge and experiences to their work.

We had rosellas in our school garden the morning they were painted. David observed these on his way to our school block and some beautiful paintings resulted.

He commenced each session with demonstrations of basic rules to follow concerning the use of watercolour brushes and the skill of blending water with paint. A general question and answer session about each topic followed. David then led the children into each activity demonstrating line perspective and colour use as he went.

Over 800 individual exhibits were mounted and hung in an exhibition presented to parents and friends of our school community at the end of the week. The children’s best efforts were framed using cardboard mounts and other works were combined in general displays. Parents attending the exhibition were delighted by the range of topics such as Bubble Ballet Caterpillars, Eels In Water, Mr Celery and Mr Potato Head, Water Droplets with Rocks, Snow on Mt Buffalo, Autumn Leaves, Water Tanks and Wind Mills, Gumboots In Puddles, Water Lily in Ponds, Fabulous Fungi, Sunset on the Lake which expressed our appreciation of a very precious resource.

Philippa Cartwright
Arts Coordinator
Myrtleford Primary School

Art in a Country Town
Students studied and discussed the external and internal makeup of fish. Fins, scales, size, texture and colours were all examined. The backbone was then examined, and the influence it has on the overall shape of a fish.

Using this as a basis, students drew an outline of a fish in metallic oil pastels and then divided the shape into segments, using a strong line to act as a backbone. Each section had to be decorated using different shapes and colours, but one space was to be left empty.

A food wash was then applied over the fish and while that was drying, students created a water background, adding collage and glued cut out fish onto this.

**WIRE CONSTRUCTIONS**

Students explored various methods of joining wire, and the possible tools that could be used.

Safety precautions were discussed, no wire was to be lifted off the workbench until both ends were bent around, cotton gloves to be used when hot gluing or handling the wire mesh. After creating an outline of a fish using 3mm Armature Wire, students then created spaces by joining galvanised florist wire, joining this to the main structure to create a jigsaw of spaces with one space to be left empty.

A criteria of materials to be used was listed, i.e. two spaces had to have Wire Form modelling mesh; no two materials were to be side-by-side etc.

Students chose a colour theme, and had an array of fabric, papers, pipe cleaners, lace, glitter glues and foils to choose from. The project lasted for five weeks and the students were fully engaged the whole time.
This Exhibition includes work from students in all primary levels and was created with the assistance of Artist in Residence Catherine O’Leary. The idea was to study the elements of Colour, Transparency, Reflections and Light. This was achieved through the use of materials such as perspex, Scratch Lite, Cellophane, Fabrics, Tissue Paper, Armature Wire, Acetate Film, Silver Foil and Mirrors. Each year level worked on the Exhibition through different mediums and the total effect was one of a myriad of colours and surface textures rebounding off Silver Foil and Mirrors. The effect created an intricate fantasy like atmosphere with lights finishing the picture.

Year Prep students worked through Scratch Lite illustrations on perspex and wire sculptures. Developing simple shapes with Armature Wire and then hammering these to transform them into a fixed shape with texture, created the wire sculptures. These hammered shapes were then linked together and fixed onto a coat hanger with beads attached to form a decorative element.

Year One students worked on mobiles made from wire coat hangers pulled into a diamond shape. In the top centre of this shape they placed a square piece of perspex painted with glass paints. The outside of the coat hanger was decorated with metallic threads and other additions including Florist Wire threaded with coloured beads.

Year Two students also used wire coat hangers as an armature for their mobiles. Using two coat hangers crossed over each other. They then covered them in coloured Tissue Paper. From this point the mobile was further decorated by using Armature Wire hammered into intricate shapes and placed within the coat hanger shape. Additional wire shapes were suspended from the base of the hangers and clear plastic strips painted with Posca Pens were also attached and hung from the base.

Year Three students worked with coloured Cellophane and Scratch Lite on perspex panels. These included collages of illustrations on Scratch Lite and collaged pattern work created from coloured Cellophane. These were made into construction panels interconnected with one another and placed either on or over mirror panels.

Year Four students studied the Environment in 2003 and produced their work in natural materials such as wools and silks. They studied the light and shapes produced by tree canopies within the Australian bush and developed their own Bush Canopy. This was developed by using Merino Wool and felting techniques and was suspended over the top of the Exhibition. Other inclusions from Year Four included silk leaves made from Silk Fibres with collage materials of a transparent nature overlaid.

Year Five and Six developed perspex panels and wire sculptures. As both of
these year levels were studying the Media, their work in the exhibition was based on this theme. They developed collage work using Tissue Paper, coloured Cellophane and Acetate photocopies and sandwiched the collage between two pieces of perspex. This was framed by using Gaffer Tape with holes drilled for hanging purposes. These works were positioned to catch the light. Other work created by these students were wire sculptures that used two wire coat hangers crossed over one another and pulled into a diamond shape. The basic shape was then covered with a variety of intricate shapes moulded from Armature Wire and hammered into a fixed shape. Each shape was joined together with fine Florist Wire. The sculpture was then decorated with fine beads and the enclosed space within the centre of the shape filled with transparent coloured Cellophane.

The whole Exhibition formed a corridor through which visitors could walk and view the work. There was a canopy formed overhead from which some of the work hung and mirrors were positioned all along the benches at a variety of different angles. This allowed for viewing of the work through Reflections that formed within the mirrors. Additional display features included covering the windows and tree branches with crushed Aluminium Foil and CD’s were decorated with reflective materials. All bench tops that formed part of the Exhibition were covered with a Mirror finished card.

All visitors and students have enjoyed our exploration of the use of Reflection and Light, and learned a great deal about the qualities of the materials associated with these elements. We have also played around with the topic of the manipulation of Colour and Textures and the analogy associated with Media manipulation in the work produced by the older students. The effect of angles on shapes and colours and its ability to trick the eye of the viewer was also of great interest. Overall the students gained enormous depth in their understanding of these important elements of Art and Design and enjoyed the journey we took to develop the work.

Jeanette Jennings  
Art Coordinator  
Carey Baptist Grammar, Donvale
**NEW PRODUCTS**

**PITT ARTIST PEN**

A brush pen with high quality pigments that is light fast and waterproof. A brush point provides maximum flexibility for spontaneous freehand sketches or accurate detail. These pens have a reliable and even flow of ink with a point that glides softly and smoothly over the paper. Ideal for graphic artists, designers, illustrators and anyone who enjoys making coloured drawings.

Set of 6 basic colours

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Set of 4 points in black, sepia or sanguine. Superfine, fine, medium and brush point in a wallet of 4.

Please specify colour.

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**GLOW PAINT**

A vibrant water based medium that has a glow under ultra-violet light. In normal light it will still have a fluorescent effect. Non toxic. Ideal for school drama scene activities as well as general craft use. Wash brushes whilst wet.

500ml squeeze bottle with a nozzle.

Available in yellow, orange, scarlet, pink, magenta, blue, green and violet.

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**BUG Bodies**

Create beautiful bugs for science art jewellery or fridge magnets. Each bug is 3cm long.

Pkt of 76

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Use this body as a starting point!

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**Zart Closure Days**

Good Friday 9th April - Easter Monday 12th April.

Tuesday 13th April (Zart will be closed for staff Professional development)
**SPOTLIGHT ON MOSAICS**

This unit of work encompassed both individual and group work and allowed for a variety of skills to be developed and students from every level of the school to participate.

The grade 5 and 6 students worked on mosaics for a term. The unit of work began with individual research on the definition and history of mosaics, as well as the tools and equipment required. This homework task was used as the basis for class discussion and from here we explored the principles of mosaics: spacing, colour, shape and pattern. The hands-on task was a paper mosaic. Over two sessions, students glued pre-cut mosaic squares onto a square of stiff card, creating a simple design with the focus on using complementary colours.

In the next brief students were asked to sketch a mosaic design in their visual art diary. This was then drawn on Black Cover Paper using metallic paper. Students quickly discovered that the simple designs were the most effective.

The third task was to create an individual mosaic with ceramic tiles. Students began with a design drawn in their visual diary and then outlined this design on the back of a 200cm sq ceramic tile with a permanent marker. Using a tile cutter they cut pieces of ceramic tiles into the size and shapes required for their design. These shapes were arranged and glued onto the ceramic tile with tile adhesive. Once the adhesive was dry, black grout was applied to complete the mosaic.

While the grades 5 and 6 were in the midst of their individual tile project, a whole school mosaic mural was under way. All students were invited to submit a drawing based on the agreed theme of “What we like to do”. The final design was a compilation of 30 or so drawings which were sketched onto four 1 metre x 1.2 metre Hardiboard panels. The drawings were transferred onto the panels using an overhead projector and a permanent marker. Note the design is drawn onto the grey side of the Hardiboard as the blue side is the waterproof sides and sits against the wall.

Volunteer parents were placed on a roster which consisted of one parent who would supervise students glued pre-cut mosaic squares onto a square of stiff card, creating a simple design with the focus on using complementary colours.

The hands-on task was a paper mosaic. Over two sessions, students glued pre-cut mosaic squares onto a square of stiff card, creating a simple design with the focus on using complementary colours.

The next step was to “fill-in” the drawings with coloured tiles. Once students selected colours, these tiles were broken with a hammer. The younger students arranged and glued large pieces of tiles in place, while the older students cut the tiles completed the more intricate work.

Finally the grouting mix was spread over the panels with a rubber trowel and squeegees and the excess grout was scrapped off with popsicks. Each panel used approximately 10kg of grout. Soft cloths were then used to polish the tiles. Six pieces of cork were glued to the top and bottom of each piece of tiles in place, while the older students cut the tiles completed the more intricate work.

This approach to art making reinforced the need of all students to care for their environment and to see that anything can be used to make art. It also reinforced the notion that nothing should be disposable, worthless and unfired.

**ARTIST IN RESIDENCE PROGRAMME:**
Camberwell Boy’s Grammar.

Sculptor Pamela Irving was engaged to complete a collaborative project entitled Guardians of the Chess Set.

The project entailed the construction of eight individual poles that focused on the character of each piece of the chess set and that involved all boys within the Junior School.

I envisaged that working with Pamela on a large project would encourage maximum school community participation and the experience would broaden and further enhance the Visual Arts programme offered to students of Camberwell Grammar Junior School.

Apart from acquiring new skills, my aim was that, through working with a full time practising artist, the students would:

- Develop an understanding of how to visualise a concept as a finished product.
- Accept that their contribution will contribute to the overall project and that it will not be taken home.
- Develop an understanding that artists are of both genders and that the arts is a gender exclusive world.
- Develop an understanding of the demands placed on artists. For example, by galleries, commissions and through promotion of one’s work and working to a timetable of completion.
- Understand that being an artist is an acceptable, profitable way of learning and living.

All students from Prep - Year 5 were exposed to a variety of media and artists who use recycled and reclaimed materials to make visual arts pieces and whole environments. This approach to art making reinforced the need of all students to care for their environment and to see that anything can be used to make art. It also reinforced the notion that nothing should be disposable, worthless and unfired.

Through collecting materials for this project students developed a strong sense of ownership and pride in the completed work.

**From Idea to Reality**
Prior to the commencement of the project I met with Pamela to discuss the possibility of producing a series of sculptures that could surround our school’s newly acquired outdoor chess set. After much discussion we arrived at the idea to construct eight sculptures titled “Guardians of the Chess Set”. These sculptures would guide and encourage all who played the game. Each would be a mosaic and further embellished with recycled materials. Every...
...we now have a beautiful outdoor mosaic wall to be admired and enjoyed by all for many years to come!

All boys collaborated in making all the elements required to finish the project. Boys broke tiles for the mosaics, made and hand painted over 1000 beads for the Knight’s mane, Queen’s hair and the King’s gown. They modelled horses, castles, flowers for the Queen’s dress and all facial features. Some artists threaded glass beads and encased then in mesh to create chain mail, while Preps under-glazed tiles with a checkerboard design. They collected towels, bottle tops, crockery, jewellery and worn out garden tools. It was pleasing that the boys involved their families in the process, with one parent stopping to collect brooms for the King’s arms, from curbside hard rubbish. It was truly a fantastic experience for our artists and myself and the resulting pieces are brilliant.

We concluded the 10-day project with a house chess tournament and an official opening with refreshments. The artists were so keen to share their work with their parents.

David Williamson

Marian Hilland

Design was drawn up..... then outlined... The tiles were cut, broken... then arranged... Once filled the pieces were grouted ... then cleaned. Finally it was installed!

class was identified with a specific chess piece and tasks (apart from the mosaics) that would reflect the identity and character of their piece. These tasks would be worked on in class on the days that Pamela was not present. Due to our commitment to making the Visual Arts non-competitive, Pamela went away to design the head shapes for each piece instead of holding a design competition or taking elements from student designs. When Pamela arrived in Term 3, materials had been collected, head shapes cut from cement sheering and the two metre posts cemented into the ground. With dedicated commitment, focus and terrific energy she led the boys, staff and whole school on a mosaic journey. She showed boys whole mosaic and recycled environments, which captivated their imagination. One environment that thrilled the boys was a house created by a French artist. Her whole house was covered in mosaics. Her front door was shaped as a mouth, her stairs a tongue. Inside mosaic mirrors adorned the walls. Fantastically inspiring stuff!

experience ... the resulting pieces are brilliant.”
NEW RESOURCES

Street Graphics: India
Barry Dawson
Much of today’s most exuberant, most creative and most telling imagery is all around us, in the street. Nowhere is the visual cornucopia more striking than in India, whose streets are a continuous gallery of images vibrantly portraying the country’s rich cultural diversity. Street furniture, architecture, transport, billboards, posters, packaging, animals and people are all used as the media of calculated design and spontaneous expression. Barry Dawson’s photographs are not only a colourful journey through India’s cities, towns and villages and a graphic celebration of its creative street culture, but also an inspirational sourcebook of vibrant ideas for students of art and design.
112pp . . . . . . $40.91 $45.00

Affirmations of Identity Kit
This kit is designed for Years 7-10 Visual Arts or Aboriginal Studies and is made up of four books.

This book focuses on art created from the 1960’s to the present by Aboriginal and Torres Strait Islander artists. Includes brief biographical and background information and representative images in full colour.

This booklet contains colour reproductions of art produced by 21 artists, with critiques.

Background information on Australian Indigenous art and European attitudes towards it. Also includes useful guides to copyright.

Advice on how to make the best use of the kit, including eight units of work. 4 volumes . . . $45.45 $50.00

Extreme Origami
Kunihiko Kasahara
Move beyond the boundaries of traditional origami and enter new dimensions of creativity. These innovations to a classic craft are so extensive they could be called revolutionary! There are new materials, forms and folding and design techniques.
72pp . . . . . . $13.59 $14.95

Nature’s Art Box
Laura C Martin
This book shows you exciting ways to use dry, twisted vines, shells, bark, seedpods and nutsheils. There are 65 all natural art projects to choose from, each accompanied by illustrated, easy-to-follow directions. An ideal resource for teachers and students on school camps, for those studying nature and after school care activities.
215pp . . . . . . $27.23 $29.95

Handmade Paper Collage
Dawn Ackerman
Create collages of incredible beauty that evoke different moods and responses. Find out how to embellish white sheets of paper—the colours and effects you’ll be able to achieve will give you additional creative range.
128pp . . . . . . $22.68 $24.95

Book Spotlight:
Decorated Skin: A World Survey
Karl Groning
Body painting, scarification, piercing and tattoos—since earliest times, humans have decorated their skin in endless ways and for fascinating reasons. With a wealth of unusual and exciting illustrations this book presents some of the finest examples of body art past and present, taken from all over the world. Enlightening commentaries by a distinguished team of art historians, ethnologists and archaeologists set the images in context, documenting the development of an extraordinarily broad spectrum of body art, and providing an astonishing panorama of body decorations through the ages.
255pp . . . . . . $63.64 $70.00

Stencil Graffiti
Tristan Manco
This book showcases the work of the originators, the innovators and the new generation of graffiti artists. Stencil graffiti is beginning to filter off the street, as artists are inspired to work on canvas, clothing and metal, influencing style magazines and the new media.
112pp . . . . . . $31.82 $35.00

Pop Art A Continuing History
Marco Livingstone
This book offers a clear perspective on the movement, unravelling the sequence of events associated with the evolution of Pop in Britain, Europe and the United States of America. Drawn in part from extensive interviews with contemporary Artists & illustrating the work of more than 130 artists.
270pp . . . . . . $45.45 $50.00

Nature’s Art Box
Laura C Martin
This book shows you exciting ways to use dry, twisted vines, shells, bark, seedpods and nutsheils. There are 65 all natural art projects to choose from, each accompanied by illustrated, easy-to-follow directions. An ideal resource for teachers and students on school camps, for those studying nature and after school care activities.
215pp . . . . . . $27.23 $29.95

Handmade Paper Collage
Dawn Ackerman
Create collages of incredible beauty that evoke different moods and responses. Find out how to embellish white sheets of paper—the colours and effects you’ll be able to achieve will give you additional creative range.
128pp . . . . . . $22.68 $24.95
The good teacher instructors, the excellent teacher invites, the superior teacher involves, the great teacher inspires.

Robin Fogarty: Chicago, 1999

Currently in education, there is a worldwide explosion of interest in thinking. It seems to come at a time when we are trying to take stock of the rapid technological advancements that have changed the types of jobs we perform and how we perform them. The idea that students can improve their competence by learning how to think more effectively is paving the way for educational change. It seems our society has realized that machines are doing much of the function and routine thinking previously done by humans. In an attempt to preserve human dignity and utilize our unique human characteristics, we are focusing on an area which machines, so far, haven’t mastered: that of high-order thinking, be it, for example, analytical, divergent or creative thinking.

The old view that thinking depends on a person’s inborn ability has been dismissed by many well-respected researchers who argue that thinking is a learned process and should not be left to chance. Using the building blocks of experience, some people are quicker than others in acquiring skills and strategies in thinking - study skills are one example of this - but for most of us it is appropriate teaching skills that will help raise our awareness and reach us new strategies to improve our level of competence. Dr Art Costa, an American at the forefront of research in creative thinking, claims, “It takes skill and practice to think creatively and thoughtfully” and “You don’t teach students to think in just one lesson or one year.”

A call for The Thinking Curriculum challenges us to revise current pedagogy and look at teacher quality and the type of classroom climate conducive to thinking.

Most schools are opting to change their approach to teaching by making the steps of thinking more explicit, rather than treating it like an add-on subject. In this quest to educate better thinkers, there are some fundamental questions that are being addressed, such as: How is thinking actually taught? How much time should be spent on the process (of thinking) as opposed to content? Are there methods, techniques and strategies that can be transferred from one discipline to another, and from the classroom to the real world?

Without doubt, classrooms with high quality teachers and a climate where students are not afraid to take risks are the ones that will empower students to develop broader thinking capabilities. As for creative thinking methodology, is it a well-kept secret that the art room has long been a place where creative thinking has flourished? Although the practice of teaching uncreative thinking does exist in some art rooms, for the most part art teachers have a genuine interest in engaging students in creative thinking. In one art lesson a teacher might ask students to set their own questions to stimulate critical and analytical thinking in response to specific art works. Then the hands-on path to enrichment and creativity might challenge students to think divergently about a specific tool or medium to discover its properties. Once these discoveries have been made, students might indulge in risks and develop independent thinking to create their own art works. This range of thinking skills could well be adopted by other disciplines, especially those that are more content driven. All this high level thinking will prepare students to operate more effectively in our changing society. After all, life is a lifelong adventure in learning and learning requires thinking.

Zart Education Service

*Engaging the Brain - article by Dr Art Costa Teachers Make the Difference by Robin Fogarty, Hawker Brownlow Education, 2000.


The Thinking Curriculum by John Nisbet, from Research in Education no. 47 Autumn, 1990.

Zart Art Term Two: This will be an eventful term as we get set for the 2004 Athens Olympic Games, as well as venturing through creative doorways in Book Week 2004! To help celebrate, Zes & Zart have released two great new books (see page 9) & have organised many fresh & creative workshops that will spill over into Term 3. Please refer to your Term 2 Workshop Insert or our website for up-to-date workshop details: www.zartart.com.au/Workshopsmain.htm

Toppping off the Term is our annual Zart Art Expo & Clearance Sale on July 9th, 2004. Arrive early & pick up a bargain or take part in one of our FREE product demonstrations! (See page 9 for more info)
The idea of this unit was to combine the development of drawing and design skills with an appreciation of art in other cultures, particularly in Asia and Japan. I collected an array of painted artefacts such as silk fans, umbrellas, scarves and wall hangings as a motivator for discussion. We also discussed design, proportions, pattern, line and colour.

**Task One**
The students were excited by the idea of drawing onto a Paper Screen. The theme of ‘Dragons’ was chosen because of the strong association with Asia and because it is a dramatic subject that captured the imagination of the students. Their first task was to sketch their design on to paper of the same space as the screen. I used Kate Hart’s *Drawing Dragons* ([Dragons](Dragons) - Zart Art Pub. 1993) to stimulate ideas for possible images that the students could create. We discussed the layout of the piece and position and attitude of the dragon on the screen, eg. Will your creature be flying up the screen or down the screen and, importantly, will your design fill the space?

**Task Two**
During this lesson I demonstrated sketching a dragon and we talked about shape, line and pattern. Students completed their sketches and outlined them in black felt pen. They were then able to trace their drawings on to the Paper Screens.

**Task Three**
We used Ocaldo Blocks to paint the dragons. During this session we discussed contrasting colours, backgrounds and patterns. A large selection of wonderful coloured and printed papers were also provided to enhance their work, and let’s not forget a liberal splatter of Glitter, Sequins and Gold and Silver Pens.

**Conclusion**
The students’ work will be displayed in all its glory at our Autumn Fair Art Show so that proud parents and the school community can enjoy the wonderful work our Year 6 artists have produced.

Mary Cooper
Montrose Primary School
Most people would define a church or a temple as a house of God where worshippers come to pray. For me, my church and my religion were my inspiration for my Year 12 art folio. Church interiors are greatly defined by their unique carved decorative features and their statues, which have dominant stance and definitive designs. I sat in church one day and was captivated by what was around me, and I wondered how such beautiful pieces were created. As I sat there, it occurred to me that I was really sitting in a religious art museum.

The theme for my art folio was ‘that which is categorised as either religious art or gothic art’. In order to incorporate my religion into my art work concept, I began to research what Catholicism was about and why it drew so many worshippers to believe in this faith. Many biblical scriptures, fonts, references, images and miracle sightings were researched as I wanted to thoroughly review the basis of my art works concept of designs.

While I tested many media and created each piece of art work, I kept the words simplicity, antique, religious and ancient in mind. The three large panels were constructed out of a range of media, which were combined to create the collaged look. Papers ranging from all styles of texture yet limited to a theme of colours such as black, white, cream, gold and bronze were then cut into squares and rectangles and used for the collage.

Certain sections of the panels contained biblical stories that were printed on tracing paper, while other panels were created from scratch by applying spray paint, acrylic paint and poster paint to many different stylised papers. Another form of mixed media that was used was black silk material that was cut and placed on the collage to create a unique and individual look to a particular section. Layers upon layers of materials were placed on top of each other while I worked on the foreground, scale, balance, shape, colour and texture of each panel.

The art works combine visual communication design techniques that I learnt through my art and my knowledge of materials, which I had gained through my study of textiles; these were the main subjects I studied in my VCE years. However, it wasn’t until Mrs Daniella Franze – my very enthusiastic and dedicated art teacher, whose passion for art is an...
SECONDARY ARTICLE CONT

Inspiration to many - suggested that I apply Shellac glaze, that these pieces turned into sacred-looking treasures of the biblical and ancient world. Many smaller works were also created as I tried to revolutionise Catholic art of the past to form modern contemporary pieces. The use of scripture and typography designs were also incorporated throughout myfolios and art works. Overall, the art pieces were created from a religious point of view with the aim of challenging individuals viewing the art work to look at their own faith response. As a Catholic, I see my religion represented and compressed into a collaged mixed media construction. The whole outlook is portrayed as a stained glass window, yet once analysed, it can clearly be seen as sections of biblical images. The light that shines through the pillars is the reflective sunlight within the church, and the Shellac glaze represents the antique woods and various other structures that churches are famous for. I searched high and low only to find the inspiration for my masterpiece in my religion.

Alloyesha Newman
Thomas Carr College
Hoppers Crossing

In the shadow of Adam Elliot’s Oscar winning Harvey Krumpet, here’s an article on claymation to further inspire you.

Claymation
by John Cordon

Most people watching a clay animation film such as Big Day Out featuring Wallace & Grommit, or Chicken Run have no idea of the amount of work involved in each second of film.

When Grommit looks up from his newspaper at the breakfast table, his expression of bewilderment at his master’s remarks is carefully crafted frame by frame by master animators, who complete about five seconds of usable film in a day — not a profession for the impatient. The brain behind Wallace and Grommit is the modest UK based Nick Park, who seems blessed with infinite patience and an eye for detail. These days anyone with a simple digital camera and an appropriately equipped computer can make respectable clay animation films at home. Here are a few tips to help you get started.

A clay animation armature is made from Balsa Wood and Aluminium Wire. (See diagram left)

When animating, use a soft surface like Polystyrene as your floor so that you can secure the figure’s feet using Pins.

For lip-sync there is an animation method called the replacement technique where for talking and different expressions, multiple heads are used in a variety of different poses. Use beads for eyes. You can paint the pupils on and you can move the eyes with a pin.

Always wash or clean your hands when changing from one colour Plasticine to another. This will prevent smudges of a different colour, which can be frustrating to remove.

Contact John Cordon on john@dd.com.au for dates of forthcoming clay animation courses.
Caterpillars
Croydon North Primary School

LEAF
On a sheet of Camelot Board trace around prepared leaf stencils and cut them out. (Work on the dull side). Go over the outline of the leaf with a Black Zart Drawing Block. Draw in the leaf veins. Sponge paint (dabbing) with Ocaldo Block water based paints. Use either cool or warm colours not both.

CATERPILLAR
Stuff a stocking leg with Nylon Filling. Tie a knot at the end and tie sections along the body. Paint the stocking bodies with Chromacryl Paint mixed with PVA (children choose a colour opposite their leaf colour i.e. choose a warm colour if the leaf was painted in cool colours). Two coats may be needed. Set aside to dry on a plastic surface. Shape the caterpillar before it dries as the PVA will stiffen and keep its shape. When dry, paint over the caterpillar body with Liquid Glitter. Add eyes, Chenille Stems and Pom Poms. Decorate with felt scraps. Glue the caterpillar to the leaf using a Hot Melt Glue Gun.

Angela Spiros

Zart’s Student gallery
SITUATED AT ZART EDUCATION SERVICE is Zart’s Student Gallery. In the Gallery you will find some outstanding visual art work created by students from Levels 1-7. Each term the exhibition is changed so a new display may be viewed over the holidays, supplying unlimited ideas for the following terms. Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring their families along to appreciate their visual art.

We are always on the lookout for art work to be displayed in our gallery from both primary and secondary levels. If you have any pieces of artwork that would be of some interest, please email photos of works to Jan, one term in advance.

Please contact Zart Education Service for further information regarding the gallery on (03) 9890 1867 or by email on: jan@zartart.com.au

TERM TWO 2004

Ashburton Primary School
3D Ceramic Thongs
Ballam Park Primary School
Mona Lisa
Ballarat Grammar
Prints
Box Hill High School
Book Illustrations
Canterbury Primary School
Drawings
Croydon North Primary School
Snails
Glenferrie Primary School
Sun Pictures
Hawthorn West Primary School
Space Constructions
Lowther Hall Senior School
Paintings
Mercy College Coburg
Paintings

Montrose Primary School
Dragons
Mossgiel Park Primary School
Cane and Tissue Creatures
Niddrie Primary School
Sunglasses
Red Hill Consolidated School
Ceramic Pots
St Leonard’s College
Litho Sketches
Thomas Carr College
Mixed Media
Wandin Yallock Primary School
Ned Kelly Paintings
Wattle View Primary School
Masks
Wesley College Prahran
Feet Paintings
Over the past few years, students at Kalinda Primary School have incorporated the craft of knitting and crochet into other areas of their studies. Under the theme of How Can I Help You, the students looked at different ways communities help support individuals and groups who are in need, and how they could become involved. Part of this unit of study involved visits to a local elderly people’s home where they met the residents over a few weeks and perhaps read to them or just chatted. When these visits were finished the students decided that they would like to give something so that their visits could be remembered, especially by those residents that don’t get many visitors. The children learnt how to crochet squares, which they then collated and sewed together to make knee rugs. Many parents volunteered to help with teaching small groups who then passed on their newly learnt skills to other members of their class. A few students then went along and presented the knee rugs that were much appreciated. This activity will be repeated in Term Three for 2004.

During 2003 the students’ study topic was WHOSE IDEA IS IT? This unit was a study about how everyday items are designed, working through the following steps:

1. thought of to satisfy a need or desire;
2. designed to do this for a particular consumer;
3. designed with cost efficient, durable materials;
4. produced using various tools and machines;
5. packaged for transport and sales purposes;
6. meeting the need or desire first discussed, or reviewed to achieve this.

The students were asked to think about how an item is made following the above steps. They then presented their displays in different ways, eg. interviews with people, photos, diagrams, books, posters, samples, etc.

To support the design-to-completion process in class, all students watched the spinning of alpaca wool. They knitted scarves, made heat packs using sewing machines, and wove bookmarks. The craft side of this topic was done over several weeks, again with many parent helpers.

Inspiration and encouragement was given through storybooks, eg. Mr Nick’s Knitting - about a grandpa who knits while travelling on the train. Teaching Mr McLean (one of the grade teachers) to knit then inspired the knitting of footy scarves. The students enjoyed the challenge of learning the skill of knitting, and it became a popular activity even after the allocated time-slot with many children continuing to knit as they discovered many new and exciting knitting yarns. Some finished projects became gifts for friends.

These craft topics have been of great benefit to our students not only for the enjoyment they experienced and the new skills they acquired, but also because these activities helped with hand co-ordination and concentration.

Maureen Hurley
Parent
Kalinda Primary School
SUPERMIX 18’S

Now available in packets of 18, these thick oil pastels are highly pigmented, giving strong clean colour, ideal for blending and mixing. Their soft paint quality characteristic also allows for an impasto style. Finished work can be fixed with Supermix Fixative.

Assorted 18s . . . . . . . . . . $15.51

HONEYCOMB PAPER

27 cm x 21 cm sheets of layered tissue paper glued together to form concertina cells. Cut any shape out of this amazing paper and you instantly create a honeycomb effect. Glue ends together to form works of art to collage, hang or incorporate into other projects.

White
pkt of 10 . . . . . . . . . . . . . . $25.54

Assorted Colours
pkt of 10 . . . . . . . . . . . . . . $25.54

OLYMPICS

Ancient Greece & the Olympians. People in Action.

This full colour publication starts with the history of the Ancient Olympic Games - when and where they were held, why they started, what venues were built and why they ended. It focuses on the participants, their rewards, the Olympic oath and the origins of different sports. The publication also encompasses the history of the modern Olympic Games, why and how they started, the people who participate, as well as a look at the Olympic symbol and flag.

A section on Ancient Greek culture looks at pottery, sculpture, architecture and mosaics. This book includes twenty different activities with step-by-step instructions suitable for levels 1-5, illustrating the Olympic games with a variety of media. Learn how to draw people in action, create figures with wire, construct stadiums and model ancient Greek ruins. The Athens 2004 supplement is free with books purchased during 2004 (whilst stock lasts).

See the insert for the listed Book Week workshops conducted by Zart Education Service.

44pp . . . . . . . . . . . . . . $36.25

NYLON WINGS

Pre formed wings made from stocking and wire. 45 mm x 65 mm

Pkt of 12 . . . . . . . . . . . . . . $2.10

Each . . . . . . . . . . . . . . . . . . . . . . $0.70

new products

27 cm x 21 cm sheets of layered tissue paper glued together to form concertina cells. Cut any shape out of this amazing paper and you instantly create a honeycomb effect. Glue ends together to form works of art to collage, hang or incorporate into other projects.

WHITE
pkt of 10 . . . . . . . . . . . . . . $25.54

ASSORTED COLOURS
pkt of 10 . . . . . . . . . . . . . . $25.54

Book Week 2004 Doorways by Zart Education Service

The Oxford Dictionary quotes doorway thus- ‘Hinged or sliding barrier, usually wood or metal, for closing entrance to building, room, safe, etc.’

Doorways lead us into spaces - sometimes places we have never been before. Books do this for us too.

This book explores many activities around this exciting theme, as well as activities for the short-listed Early Childhood and Picture Books of 2004.

See the insert for the listed Book Week workshops conducted by Zart Education Service.

Books available from May 24th 2004

Each . . . . . . . . . . . . . . . . . . . . . . $1.82

calico bags

These 35 cm x 45 cm sturdy calico bags with two long handles are ready to paint and decorate with Dual Fabric Paint, Polymark Paint Pens, sequins and beads.

Each . . . . . . . . . . . . . . . . . . . . . . $1.65

olympics

Ancient Greece & the Olympians. People in Action.

This full colour publication starts with the history of the Ancient Olympic Games - when and where they were held, why they started, what venues were built and why they ended. It focuses on the participants, their rewards, the Olympic oath and the origins of different sports. The publication also encompasses the history of the modern Olympic Games, why and how they started, the people who participate, as well as a look at the Olympic symbol and flag.

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See the insert for the listed Book Week workshops conducted by Zart Education Service.

44pp . . . . . . . . . . . . . . $36.25
Discuss different ways of replicating an image to create an art piece. Look at and discuss Andy Warhol’s Mona Lisa 1963 and Marilyn Diptych 1962, screen-printed images. Students might choose a pop or film star as their subject or an object they would like seen replicated.

1. Draw the subject of your choice on an A6 sheet of Drawing paper, keeping the design as simple as possible.
2. Place the drawing over a piece of Printing Foam, hold it in place whilst you trace over the drawing with a Ballpoint Pen.
3. Take away the paper and use a Ballpoint Pen to go over the lines directly on the Printing Foam.
4. Place a few sheets of newspaper inside a Calico Bag.
5. Roll the Dual Fabric Paint onto the Printing Foam with a Foam Roller.
6. Place the wet Printing Foam down onto the Calico Bag and press the back of the Printing Foam with your hand. Peel away the Printing Foam to expose the print.
7. Repeat this step with either a different colour or repeat the image in the same colour to cover the entire front surface of the bag.
8. Touch up the background colours with a brush and Dual Fabric Paint or select parts of each image to highlight with a different colour.
9. When dry the Calico Bag may be ironed to fix the paint.
10. Lines might also be highlighted using Polymark Paint Pens.

Materials
Calico Bag
Printing Foam
Ballpoint Pen
Dual Fabric Paint
Polymark Paint Pens
Join us in a day of fun, bargains and information at Zart Art’s Annual Open Day.

The Clearance Sale will offer you the chance to pick up art materials at step-by-step prices.

Free Printmaking Workshops - led by instructors guiding you through the process of making works of art.

Green with Procion Dyes

1. Choose a symbol of Christmas and draw the symbol on an A4 sheet of Drawing Paper. Set aside to dry.
2. Place a few sheets of newspaper inside a Calico Bag and tape the bag down onto a flat surface.
3. Use a paintbrush to paint the Procion Dye onto the Calico Bag, and press the painted Printing Foam sheet onto the back of the bag. Set aside to dry.
4. Use threads, sequins and beads to further enhance the design.
5. Fold the back side of the image and press the back of the foam. Set aside to dry.

Procion Dyes and Procion Painting Powder

1. Use Food Dye on A3 Drawing Paper to design the pattern to be used on the Calico Bag.
2. Place a few sheets of newspaper inside a Calico Bag and tape the bag down onto a flat surface.
3. Use a paintbrush to paint the Procion Dye onto all the coloured sections at the same time. Set aside to dry.
4. Use threads, sequins and beads to further enhance the design.
5. Peel the Printing Foam away from the bag and set aside to dry.

Christmas Bags

Materials

- Calico Bag
- Procion Dyes
- Procion Painting Powder
- Procion Manutex Liquid
- Paper
- Fabric Paint
- Sequins
- Christmas Bead Box
- Craft Glue
- Metallic Yarn

1. Choose a symbol of Christmas and draw the symbol on an A4 sheet of Drawing Paper. Set aside to dry.
2. Place a few sheets of newspaper inside a Calico Bag and tape the bag down onto a flat surface.
3. Use a paintbrush to paint the Procion Dye onto the Calico Bag, and press the painted Printing Foam sheet onto the back of the bag. Set aside to dry.
4. Use threads, sequins and beads to further enhance the design.
5. Fold the back side of the image and press the back of the foam. Set aside to dry.

Zart Art’s Open Day & Clearance

Friday July 9th

9am - 4pm

One Day - Cash Only Sale

Zart Extra - Term 2 2004

11
**Art Explorations**
Belinda Duncan
30 art projects based on well known art works or artists. Art ideas from: Kurt Schwitters’ rubbish, Jan Pienkowski’s silhouettes, Henry Moore’s positive and negative sculptures and the art of illumination.
80pp . . . . . . . $31.77 $34.95

**Modelling in Clay**
Dorothy Arthur
This is a step-by-step guide to modelling heads, torsos and other figures. Clay and terracotta are the main materials used but other materials such as ciment fondu and resins are discussed. The book also features techniques such as building an armature, moulding, casting, mounting and mock bronzing. Indeed, it is a complete how-to-do-it book on modelling for the beginner.
128pp . . . . . . . $40.91 $45.00

**Fred Williams: An Australian Vision**
The Australian painter and etcher Fred Williams (1927-82) is a key figure in Australian art of the second half of the 20th century. This book presents a lively survey of Williams’ remarkable achievements as a painter-etcher and the development of his powerful and original vision of the Australian landscape.
128pp . . . . . . . $50.00 $55.00

**Learning about Libraries**
Jann Rutherford & Robin Thackaberry
An addition to the unique series of books that assist classroom and library teachers in teaching students library skills. An easy to follow step-by-step framework of the research process is provided, along with teaching tips for each topic.
52pp . . . . . . . $31.77 $34.95

**Let’s Face It. The History of the Archibald Prize**
Peter Ross
Peter Ross guides the reader through the disputations and sometimes rocky history of Australia’s most famous art prize. Peter Ross spent four years with the Gallery of New South Wales interviewing artists and moderating discussions at the Gallery.
155pp . . . . . . . $45.45 $50.00

**Australian Art in the Art Gallery of New South Wales**
A focus on the Australian art collection of the Art Gallery of New South Wales.
The collection contains works that have become indelible landmarks in the history of Australian art. Richly illustrated with over 300 full colour reproductions. Each chapter contains a group of major works reproduced in large format, accompanied by biographical notes and quotations placing each work in its contemporary context.
304pp . . . . . . . $61.82 $68.00

**The Asian Collections. Art Gallery of NSW.**
The Asian Collections at the Art Gallery of New South Wales are distinguished by the breadth of cultures they embrace. Including exquisite calligraphies, traditional and modern paintings, rare porcelains and rich textiles, and the extraordinary legacy of Buddhist art from South, Southeast and East Asia. This book showcases nearly 500 works from the collections.
352pp . . . . . . . $36.36 $40.00

**Foundation of Art & Design**
Alan Pipes
This book provides an introduction to the fundamentals of art and design. With a wide range of illustrations, Alan Pipes demonstrates how an artist fills a blank canvas, with points, lines, shapes, textures and colours, in order to create a sense of space, time and motion. It reveals how to develop unity and harmony, balance, scale and proportion, contrast and emphasis, and rhythm.
272pp . . . . . . . $54.55 $60.00
The Impressionists are coming...

One of the greatest art events ever seen in Australia opened at the National Gallery of Victoria on Thursday 17 June.


Major works have been drawn from the prestigious Musée d’Orsay in Paris, with other outstanding works sourced from both private and public French and Australian collections.

NGV Director, Dr Gerard Vaughan says: “This is the finest collection of French Impressionist paintings ever to come to Australia, and in fact one of the finest collections ever to leave France.”

“For the first time, Australian audiences will be able to view some absolute masterpieces such as Edouard Manet’s The balcony, Paul Cézanne’s The card players, Vincent van Gogh’s Starry night over the Rhône and Aristide Maillol’s Woman with parasol.

“Because of their status and importance, these works have rarely left the walls of the Musée d’Orsay,” said Dr Vaughan.

The Impressionists can only be seen in Melbourne and is not touring to any other State or gallery.

These most important Impressionist works will take visitors on a journey through a century of phenomenal change— a period that helped to shape our modern world.

The Impressionism movement began in the late 1870s when a group of young avant-garde artists developed a revolutionary approach to art. Opposed to the more academic, conservative mould of Salon-style painting, these artists harnessed individuality and freedom of expression.

The exhibition’s coordinating curator, Dr Ted Gott says: “The extraordinary thing about this exhibition is that it gives us for the first time in Australia, a complete survey of what was happening in painting in France from the early 1870s to 1900.”

The Impressionists: Masterpieces from the Musée d’Orsay is part of the Melbourne Winter Masterpieces series, which will bring blockbuster exhibitions to Melbourne each winter over the next three years. Melbourne Winter Masterpieces is a Victorian Government initiative organised through the Victorian Major Events Company and Arts Victoria.

Exhibition admission fees apply: Adult $20 and Concession $16. For more information on The Impressionists: Masterpieces from the Musée d’Orsay contact NGV International on 03 8650 2222 or visit the website at www.ngv.vic.gov.au

The exhibition has been organised by the National Gallery of Victoria and Art Exhibitions Australia Limited in collaboration with the Musée d’Orsay, Paris. Indemnified by the Australian Government.

ZART ART TERM THREE: THANK YOU TO THOSE OF YOU WHO ATTENDED OUR ANNUAL ZART EXPO. WE HOPE YOU PICKED UP MANY BARGAINS & ENJOYED BOTH OUR WORKSHOPS & DEMOS FOR THE DAY!

Our website has been updated— it now includes the term’s news, Zart Extra (+ archive), Zart Students’ Gallery Listing (+ archive) & our workshops. Our aim is to develop our site to make it a usable resource & information centre for all our customers. Workshops this term include Book Week & Olympics. Please refer to your Term 3 Workshop Insert or our website for up-to-date workshop details:


Zart Education Service

Zart Education Service provides hands on professional development workshops for primary and secondary teachers, as well as VETE teachers, Pre-schools, and libraries. Visual Arts workshops are regularly held at Zart and in metropolitan and country locations and upon request at your school, district or KLA’s group. Please refer to the ‘Workshop Insert’, a supplement to every Zart Extra or refer to our website for dates and times.

Zartworks (Retail Shop)

Zartworks have all your art and craft needs catering for both beginner and professional artists. You can select from a wide range of visual arts, craft and graphic supplies. Browse at your leisure or seek assistance from our experienced staff.

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Box Hill North Vic 3128
Ph: (03) 9890 5110
Fax: (03) 9890 5110

Internet: zartworkszartart.com.au
email: zartworks@zartart.com.au

Hours: Mon-Fri: 9.00am-5.00pm
Sat: 9.00am-12.00 noon

Zart Art School & Wholesale Supplier

Zart Art offers an extensive range of resources, art materials, craft and technology supplies. You will find competitive prices and efficient and quick service.

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Ph: (03) 9890 1867
Fax: (03) 9890 6527

www.zartart.com.au
zartart@zartart.com.au

Zart Students’ Gallery

The gallery features art works made by students of Prep to Year 12 from all around Victoria. Schools can arrange for students to visit the gallery, analyse the works of their contemporaries and then make a relevant piece of their own art work in our workshops with an art consultant. The gallery is also open to the public for viewing during opening hours (please see term hour’s free of charge.

For Term Gallery listings refer to our Zart Extra and our website.
The aim of this task was to explore and refine drawing and design techniques using ‘favourite animals’ as a theme. By using decorative, repeating patterns and exaggeration of facial features, the students were to show something of the character of their favourite animal.

**Arts Practice: 5.1, 5.2**

**Starting points:** As a starting point for this task, pictures of animals were collected and we looked at a variety of images, comparing the specific features of photographs with line drawings. Students also looked at caricatures from newspapers. They discussed how the caricaturist was able to identify and exaggerate facial features in order to provide us with an insight into the actual character of the person.

**Production:** On A4 paper and using a fine line black pen, students were asked to identify and outline the defining features of the chosen animal, making the image fill the page. We then looked at areas of tone in the photograph, identifying light to very dark. In the drawing, the very dark areas were then filled in with a thick black marker. Students were then encouraged to fill all areas of the design with repeating patterns, which corresponded with the depth of tone in the original photograph. When completed, a thick marker was used to outline the main facial features of the animal. Each student’s drawing was then photocopied on to their choice of three different coloured pieces of copy paper. Segments of these pieces of coloured paper were cut and pasted into position.

**Responding to the Arts: 5.3, 5.4**

During the production of this art work we looked at two art works by Lin Onus - *Fruit Bats* (1990) and *Arafura Swamp* (1990). In *Arafura Swamp*, Onus combines the photo-realism of white culture (what is seen) with traditional Aboriginal patterns (what is known), whilst with *Fruit Bats* he presents a comical view of his suburban world. Students identified, discussed and made written responses about how different cultures make and view art work for particular cultural purposes. They also considered the way images and forms communicate meanings.

Students enjoyed the project and produced a wonderful variety of character-filled animal faces and delightful decorative patterns.
This unit of work was based on the concept of positive and negative space and the idea of reflections. The work began with students discussing and designing buildings. Students looked at, and completed an appreciation assignment into the work of Spanish architect Antonio Gaudi. His Art Nouveau designs expanded their ideas of the shapes a building might be based upon and the features it might have.

Students silkscreen printed a background, using classroom paints, in colours of their own choice but with the blending of harmonious colours emphasized as a way of achieving bright results. Black paper was then used to cut the shapes of a row of buildings. One or two features were cut from each building too. These details needed to be cut very carefully with Utility Knives, as all parts of the black paper were essential to the finished design. The black background, or negative space, was glued down onto the screen print and the buildings themselves reflected and glued into position below their original position. Featured details were reflected back up and glued into place. In this way interplay between positive and negative space was achieved, with both important to the finished work, and the colours created the idea of reflection.

Marjolyn Willis  ■ Art Teacher Avila College
Year 5 students at The Peninsula School study Early Australia as their SOSE unit. Their starting point is, of course, the Australian Aboriginals who have lived in the magnificent Kimberley region for 40 thousand years. An interesting unit of art has evolved through our support of the SOSE.

**A unit of three activities designed to promote an understanding of Australian Aboriginal Art.**

**Learning Outcomes**

1. That the students will develop an appreciation of how sacred the land is to the Aboriginal people.
2. That the students will learn how beliefs, traditions and art styles and images vary amongst Aboriginal clans and in different regions throughout Australia.
3. That the students understand the many stories relating to Aboriginal Art and develop an awareness of the significance of The Dreamtime to the Aboriginal people.
4. That the students use relevant references to inspire them to create art works based on the art of the Australian Aboriginals.
5. That the students create two and three-dimensional art works that are well balanced and expressive.

**Introducing the topic.**

It is important to give the students some background information on Aboriginal beliefs to raise their awareness of the significance of Aboriginal art to the Aboriginal people. The Dreamtime refers to the Aboriginal understanding of how the land and its people were created. The Dreamtime, also explains how natural forces such as thunder, lightning and rain exist.

**Background Information about the Wandjina of the Kimberley region in North-Western Australia.**

The Kimberley region is famous for paintings of Wandjina in rocks and caves and in contemporary works of art. Wandjina are mythical beings believed to have come from the sky and the sea during ancient times. They are thought to have left their images in paintings on the surfaces of rocks. The images are human-like and coloured black.
red or yellow over a white background. They are based on clouds and have halos or strands of hair radiating from their heads. They have large eyes with prominent eyelashes, a vertical line for a nose, but no mouths. The paintings of Wandjina in caves were revered and repainted if they faded as the spirits were thought to be very powerful. Wandjina spirits controlled lightning, floods and cyclones so were not to be offended. They also influenced fertility and brought good luck to hunting and food gathering. Today few Aborigines still believe the Wandjina myth but the image endures in Aboriginal art.

Art Activity One: Drawings of Wandjina using Zart Supermix Oil Pastels

I showed the students library books with images of Wandjina and told them some myths written about the spirits. I then asked the students to devise their own image of a Wandjina using Zart Supermix Oil Pastels on brown paper. The results were rich and exciting. The students embraced the mythology and imagery. Wandjina symbols are accessible for students to replicate. The students felt uninhibited and inspired by their task. Colours were limited to mainly what Aboriginal artists in the Kimberley would have used on rocks. However, it was noted that contemporary Aboriginal artists have most colours available to them and so some students used a wider array of tones.

Art Activity Two: Ceremonial Poles

Until the early part of the twentieth century Aboriginal art was mainly made for use in religious ceremonies. Today many Aboriginal artists sell their work to an international market. We decided to create our own version of traditional Aboriginal ceremonial poles by using natural materials to decorate cardboard cylinders. Again we researched library books to examine photos of ceremonial poles. We noted that feathers, yarns and paint were beautifully combined to create striking sculptures.

The students were each given a cardboard cylinder. They used an array of string, yarn, Raffia, natural Hessian strips and brown paper to wrap around their cylinders and secure with PVA glue. They then added feathers and plaited lengths of twine to the cylinders. These were tied on or glued in place. Some students gathered leaves or gum nuts to add to their decorations. All were individual. The final touches were painting sections of the poles. Some students painted patterns, such as animal tracks on to their work. The balance the students achieved on their sculptures impressed me.

Art Activity Three: Figure Sculptures

The students were keen to create sculptures of figures, after they had completed the poles. We examined the carved wooden sculptures of the Mimi and Tiwi people. Mimi sculptures are from the region around Katherine, Northern Territory, and have their own stories. The Tiwi people of Bathurst Island and Melville Island, situated off the northwest Arnhem Land coast, are famous for their wood sculptures. Posts are made for the Pukamini ceremony, held for a funeral, and are painted with spirit figures and totemic designs related to the dead person. Tiwi sculptors also create figures of people, birds, animals and spirits.

We used plastic bottles, egg cartons, scrunched paper held in place with Masking Tape, cylinders, cones and any other recyclable materials to create the armature of our figures. Copious amounts of Masking Tape were used to hold the figures together so that they passed the shake test. We then used torn pieces of Newsprint and Cellogel to papier-mâché the models. The sculptures were then painted in the style of an Aboriginal artist, such as Emily Kame Kngwarreye. Some students chose to add feathers, raffia and twine as a head-dress for their work. The final pieces were outstanding.

References

6. Australian Art Pack Faces, Zart Art

Lisa Smith
Junior Art Teacher
The Peninsula School, Mt Eliza
Will I get a job if I do Art? Discover how five creatives have turned art into a career.

Pamela Irving

Pamela Irving is perhaps best known for her irreverent and quirky work such as the public commission Larry La Trobe the bronze dog in the City Square. Pamela is currently making a series of doll-like mosaic figures for her next solo exhibition "Treading the Boards" beginning at the Shepparton Art Gallery on 10th September 2004—10th October 2004, and 6th November 2004—30th January 2005 at Geelong Art Gallery.

The International Mosaic Conference will be held at the Australian Catholic University in Melbourne, beginning on October 27th 2004. www.mosaic-international.com

Pamela Irving will be conducting a hands-on workshop for Zart Art in Term 4, Wednesday October 20th 2004 9.20am - 3pm, which will be advertised in the Term 4 Zart Extra and on the website www.zartart.com

Q: What is your favourite medium to work with?
A: Mosaics, combined with hand made clay work.

Q: Do you enjoy working with students in your capacity as artist in residence?
A: Yes, particularly the younger students; they make you change the way you approach things.

Q: What effect has the computer age had on your work?
A: The Internet is so important to me as I use the Internet for research and finding out about new materials.

Q: What are some of the negative aspects of your job?
A: Being by myself. You need to be happy to work by yourself. You need basic Business skills to deal with the likes of not knowing where or what the next job would be. From 1992, after the commission of Larry in the city square, I have had ongoing work to keep me busy.

Q: What is your favourite piece of work to date?
A: A ceramic piece I based on Arthur Boyd's Three Shearers playing for a bride. I wrote to him and asked for his permission to appropriate the work. He sent me an 'aerogram' giving me that permission. I still have the 'aerogram' and treasure it as the only original Arthur Boyd I am likely to own.

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Q: What is your favourite piece of clothing in your wardrobe?
A: My Levi's, I live in my Levi's.

Q: Who would you most like to sit next to on a flight to Europe?
A: John Moizek, the editor of Raw Vision; he travels the world visiting untamed artists, and artists who are true 'outsiders'.

Q: If you were speaking to a secondary school student who was showing interest in following in your footsteps, what advice would you give them?
A: You need to be happy to work by yourself. Cope with the isolation of being by yourself.

- You need basic Business skills to deal with the likes of the GST which art school doesn't teach you. Art school is unrelated to the real world.

- Make stuff you are really happy with and not be market driven as the market will catch up with you.

- Be open to diversifying. I diversified into Prints for commercial reasons but also to relieve my back of the heavy-duty work involved in my art works.

Pamela Irving is an artist using bronze, ceramic, mosaic and more recently printmaking. Pamela has been a full time artist for 2 years in which time she has participated in over a hundred group exhibitions and held many solo exhibitions in Australia and overseas. Her works are included in Municipal collections, University and School collections as well as Regional Galleries, Artbank and The Museum Victoria as well as significant corporate and private collections.

www.pamelairving.com.au

Q: At what age did you decide to make a career from visual arts?
A: When I was studying at Melbourne State College after completing HSC in 1978. I found the lecturers' own art works so inspiring, but teaching was something to fall back on.

Q: Do you come from a creative family?
A: Yes, my brother teaches art in Hamilton and both my parents are artistic. My father's background is in advertising and he loves making furniture. My mother is also very creative. They always encouraged John and me to make things.

Q: Did you ever teach? If so where and for how many years?
A: I graduated in 1982 and started my Master's in 1983. I taught tertiary students for 12 years, 6-9 hours a week in sessional work at RMIT, Monash and Melbourne State College.

Q: Where do you get most of your inspiration?
A: Lots of sources: I subscribe to magazines such as Raw Vision and Art Brat; the Internet; travelling (I love Pacific Island art work). I also love revisiting Picasso and other artists I studied.

Q: What fellow artist has most influenced you?
A: Nek Chand, an Indian guy in his late 70s, who has created a 25 acre sculpture park in Chandigarh near Delhi. I went to visit him in 1999 and saw this adult playground.

Q: What's your favourite piece of work to date?
A: A ceramic piece I based on Arthur Boyd's Three Shearers playing for a bride. I wrote to him and asked for his permission to appropriate the work. He sent me an 'aerogram' giving me that permission. I still have the 'aerogram' and treasure it as the only original Arthur Boyd I am likely to own.

Q: What effect has the computer age had on your work?
A: The Internet is so important to me as I use the Internet for research and finding out about new materials.
photographer MONTY COLES

Freelance photographer Monty Coles has been producing unforgettable images for many years now. His name is synonymous with fashion, but his style is deliberately harder to define. As a creative professional, Monty believes that it is necessary to be constantly reinventing himself. Consequently, his portfolio has expanded into lifestyle, portraiture and architectural photography.

How long have you been in the photography field and how did you get there?

Kind of by accident. I was between jobs in New York thirty-five years ago and met a photographer. I’d been working in a stock-broking office about seven years previously. He asked me to be his agent so I took the opportunity to hang around his studio and be his agent: so I kind of slipped into it. I never planned to be a photographer.

What schooling/education qualified you for the position?

I have no qualifications. I studied lots of books and magazines and I employed a really good assistant.

Do you relate to the people or industry you have chosen?

I never took photographs before I became a photographer. I didn’t have a camera before I became a photographer. I did enjoy art at school and got a school prize in art. All my energies went into art classes and doing good art work. It wasn’t realistic for me to take it any further.

What piece of equipment could you not work with out?

I can’t live without a camera and I can’t live without a digital camera now. They didn’t exist five years ago. I use a mixture of both film and digital. The quality is better out of my Hasselblad, 2/4 film, but clients think it’s cheaper to shoot digital and are not so worried about the quality. It’s not actually cheaper because of the labour involved in colour management. That makes it about the same as shooting film, but at least half my work is digital now.

What is a day in the life of Monty Coles like?

Every day is different. On average I work two and a half days a week, which is enough to live on anyway. If I am doing a catalogue, it may be three weeks of shooting. These days I have to do GST and I do my own tax. I should do something about representing myself in a more professional way. I’m working on that right now and that’s the kind of thing I do on the days I’m not photographing. I’ve got to produce some kind of card in the form of a mailer.

There are times when I am the only person at the gallery during opening hours (except for the gallery dogs), which means I can’t leave work for nice lunches! The director has two dogs that come to work and like to greet visitors to the gallery - sometimes a little too nosily!

What’s your favourite piece of art work?

Too tricky a question — but one of my favourites is the Bannard in the NGV called ‘La Sesta’ - it has a real serenity to it.

What book are you reading right now?

‘Portrait in Sepia’ by Isabel Allende.

What do you do to unwind?

I like to read and I like to get away to the coast and walk on the beach.

What are you going to do after this interview?

Work on a price-list for art works we are exhibiting at the Sydney Aboriginal and Oceanic Art Fair, where there are stands for a number of art galleries and art dealers, and cultural art centres from northern Australia and around the Pacific. My next job is to research about each of the artists we are exhibiting at the Fair and write a short biography and prepare information about each of the paintings as most indigenous works have a story such as depicting a certain area which might be good for finding food, or depicting a body paint design linked to a particular ceremony or dreaming.
What inspires a photographer?
I like the work of Man Ray of the 20s, 30s, 40s and 50s - mainly because he was very experimental - he just played the whole time. Most of my career I have just played with photography. Most of my images are not really finally done - like perfect images. I just note that I enjoy about it - before I make it really perfect, I go on to something else. It's not strong enough for me to say 'that is a perfect image'.

Do you have any regrets with your career path?
I am perfectly happy. I could have, if I was a different type of person, taken or made more use of the opportunities I've been lucky enough to be exposed to. But I haven't, as other things have happened instead. Contemporaries of mine may be better off financially but other things perhaps have suffered because of that. It doesn't mean you can't love both. Choices of working and having everything, are pretty remote these days.

Who would you most like to sit next to on a flight to Europe? The Dalai Lama - I was meant to do an official portrait of him. However, he was suffering from a cold the last time he was here. That would have been a highlight of my career if I could have photographed him on a one to one thing.

What are some of the negative aspects of your job?
I wish digital cameras and computers had never been invented.

What do you aim to achieve within your industry?
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textile artist SALLY DARLISON

Sally is a working artist who also teaches and shares her love for textiles.

The techniques I use range from dyeing fabric to free machine embroidery. I am very interested in the concept of complex cloth, where many layers are added to the cloth to produce the effect that I want. These techniques could include: dyeing, printing, painting and stitching. I also make felt and use paper in my work. I employ collage techniques and then stitch these to create line. Some of my work is also on display on a website www.intertwined9.org

Q: How long have you been in the textile field and how did you get there?
I have been interested in textiles since I was a child. I did a lot of sewing and knitting during my teens. My first commission was a Macramé Wall Hanging in High School. I took up silk painting and made many silk scarves. I found that I wanted to explore textiles in a more experimental way. I did a workshop in colour and design with Sharon Muir at The Meat Market Craft Centre; this opened my eyes to the wider world of textiles as I was introduced to the magazine Textile Fibre Forum.

Q: What schooling qualified you for the position?
I did a Diploma of Studio Stitch at Box Hill TAFE, but a lot of my education has been through Textile Fibre Forums doing one-week workshops once or twice a year. I have done 9 Forums.

Q: Do you feel that your choice of schooling was an appropriate route for your career path?
I didn’t do Art from Year 10 as I did not paint or draw. Textiles was not considered as Art; it was seen as a craft, so it was not an option. My interest in drawing came much later. Textiles as art has become much more credible in the last 15–20 years.

Q: What is a day in the life of Sally the Artist/Lecturer?
Every day is totally different as I have work in three different places as well as studying. I wake early and walk to keep fit. I start the week by going to my Drawing class. The next day I am at home, I try to do my art work as well as being a parent and home manager. The next three days are spent teaching art. I teach primary art one day, I teach primary teacher trainees about the importance of the arts on another and I teach textile art at TAFE on the third day. In between I fit in my own art. This is often done at night. I have commissions to work on, exhibitions I am working towards as well as pieces I am creating from the drawing class I go to. I also need to spend time on the computer either checking or sending emails, or doing the associated paperwork for each of the jobs I do.

Q: What’s your best or most successful piece of work to date?
Possibly a 3D piece of a bridge that was also a book made from fabric, called the Book of Knowledge. It is about how books bridge the gap between the known and unknown. It is all textiles with no words; it is really more complex - colour, pattern and design within that piece starting at one side and going to the other.

Q: What inspires a textile artist?
Textile artists are inspired by many different things - what they see, the landscape, etc. For me, I am inspired by the world around me and how I respond to that. I also use my art to express some of my ideas about the complexity of human nature.

Q: What are some of the negative aspects of your job?
Time, or lack of it, is the main negative aspect of all my work. I would love to spend longer blocks of time on my own art which is why I love the luxury of going to Fibre Forums.

Q: What do you aim to achieve within your industry?
I think in all my work, to help people understand the importance of creativity and acknowledge creativity as something we all have. As a teacher, to give people the opportunity to gain confidence in their ability to create. As an artist, it is to express my view of the world in a different way and to become the best I can be at that; to extend my skills in search for original ways of expression.

Q: If you were speaking to a secondary school student who was showing interest in following in your footsteps, what advice would you give them?
I would advise them to make themselves aware of the many different forms that Textile Art takes, as it is very broad. It is a very exciting form of art because it has so many options.

I would advise them to read Fibre Forum magazines and other Fibre Art magazines. To go to Fibre Forums, to look at exhibitions and become more aware of what it is they are interested in particularly.

To look at all the different courses, as they each have a different slant, from screen-printing through to tapestry-weaving, through to embroidery.

Spend time finding a mentor because you can learn so much from someone working in that area; how they work and how they develop as artists as well.

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final tips from the experts...

A folio of work. As part of the entrance requirements for art and design courses, students must present a folio of work. Make sure your folio demonstrates skills that are needed for that course / profession (you may need to adjust your folio according to the course). Remember, only put in your best pieces, include concept development work, and presentation is the key.

Meet and greet: Meet industry professionals by; becoming involved in work experience programs, make an appointment to visit a design firm, creative agency or a local artist. Attend university and TAFE open days and graduate exhibitions so that you are familiar with the field you will be entering.
The Bendigo Easter Fair Committee’s traditional Easter Parade is held annually on Easter Monday in Bendigo. This year local primary schools were asked to make baby dragons to compliment the huge Chinese display, which accompanies the procession. Bendigo has the honour of having, at the Golden Dragon museum, Sun Loong: the longest Imperial dragon in the southern hemisphere. He appears in the streets of Bendigo each Easter accompanied by a huge number of colourful banners which announce his arrival. There are thousands of exploding crackers to keep Sun Loong awake, as well as athletic southern lions to entertain the crowd, drum carts, girls dressed in traditional costume, and several smaller dragons - Ya Loong the night dragon, Ming Loong a male dragon, Ping Loong a female dragon, and Gansu Loong, a gift from Bendigo’s sister city - they’re all there. The Chinese section is a wonderful feature of the parade; it is noisy, full of vibrant colour and flashing mirrors (which are on Sun Loong’s 30 metre long body). The mirrors, apart from catching the sunlight, sparkle and shimmer, keeping evil spirits away from the dragon.

17 excited children presented their dragons to the wider school community... they were very proud of their achievement.
ARTS CRITICISM AND AESTHETICS

Our school decided to take part in the Baby Dragon project as part of our Wednesday afternoon K-Day program, which focuses on kinaesthetic activities for children from grade 3 to 6. Seventeen children started the project by reflecting on the significance and use of dragons in Asian culture, especially China. They used books, photos, clothing and figurines acquired during a staff member’s study tour to China. Ralph Beh, the education officer from the Golden Dragon museum, was invited to speak to the children, and further illustrated through a series of slides the history of the Chinese in Bendigo, the importance of various colours used, and the distinguishing features of different types of dragons.

ART SKILLS, TECHNIQUES AND PROCESSES

The first task for the children was to design their dragon, then using an empty 2 litre plastic container, two aluminium cans, some empty overlocker thread spools, a piece of sturdy cardboard cylinder, two aluminium pie plates, a second piece of sturdy cardboard, newspaper and masking tape, they fashioned the dragon’s head and back. The plastic container became the base for the head, slots were cut and the cans inserted for eye bases and the cardboard cylinder was inserted for a handle. The foil plates were secured on to the head forming the mouth, and the spools became small horns. All the construction was secured with Masking Tape. Tightly rolled balls of newspaper were attached with Masking Tape to pad out the dragon’s face to give it a nose, chin, cheeks, a place for a mirror, and padding where the child felt it was needed. Step two was to wrap the entire head and cardboard back plate in tin foil, adding longer horns if required. Step three saw the children covering the head and back plate with one layer of papier-mâché consisting of tissue paper and PVA. Once dry the heads were light and very strong.

The children then decided on the colours to paint their dragons. They reflected on the talk with Ralph Beh who told them that pink indicates youth, red is for happiness, green means growing, blue represents the sky and water, yellow/gold denotes royalty as does purple, whereas black is used for strength. The dragon-head back plate and free flowing tail (made from Tyvek) were painted with Viponds acrylic paint. The children then assembled all the decorations for their dragons: old Christmas decorations, Tinsel, Sequins, Honeycomb, Tinsel Stems, silver, gold and red bead chain, Mini Patty Pans, Gold Doyles, CD cases, Pom-Poms, Polystyrene Balls, feather boas, Chinese papers and Glass Jewels, were glued on to the dragon heads using Glue Guns and Tacky Glue. The free flowing tails were fringed and small pieces of shiny contact were added to give the appearance of mirrors.

RESPONDING TO THE ARTS

The total class time for completing this project was 9 one-hour sessions, plus many lunch times. At the completion of the project, the seventeen very excited children presented their dragons to the wider school community at the final school assembly for term 1. The children were very pleased with the comments from their peers and parents. The culmination of the project saw the children wearing T-shirts in the You Can Do It colours of red, green, blue, purple and yellow when they participated in the Easter parade with their dragons: they were very nervous and very proud of their achievement. Our flight of Baby Dragons was very well received by the crowd, which lined the route through the streets of Bendigo. One special highlight for the children was to stand with Sun Loong and have their photo taken.

Jenny Campbell
Kangaroo Flat Primary School

If you find a cheaper published price in another current catalogue on an equivalent product, simply contact us by phone or by email and we will match the price.

See our Term 3 Specials flyer for great bargains.
**Corrugated Construction Strips**

60 Corrugated cardboard strips each 12 mm wide and 53 mm long in bright colours to use in construction and collage activities. Manipulate the strips to create a 3D collage.

Pkt of 60 ............ $7.50 $8.25

**Rainbow Tissue**

Cool or warm colours; this fine tissue on a roll is ideal for creating interesting backgrounds to work on with paint or print. Manipulate the paper to create textured backgrounds in cool or warm bands of colour. 60 cm x 25 metre

Please specify Cool or Warm

Roll ................. $10.72 $11.79

**Stripes Display Paper**

Blue, Green or Red striped paper on a roll. Ideal for display and collage, sturdy textured surface. This paper will give you an instant background to collage on or use as a stunning backdrop for classroom displays.

80 cm x 10 metre Blue, green or red. Please specify colour.

Roll .................... $15.84 $17.42

**A4 Mesh Tissue Paper**

A decorative paper with a difference. Use for collage and even try printing on to it. Bands of colour appear to merge into each other on a paper honeycomb. Assorted packets of 40 sheets in 5 assorted colours.

Pkt of 40 ............. $11.95 $13.15

**Corrugated Wave Card**

64 Brightly coloured corrugated board in wave-like ripples that will bring interesting texture into your collages. Use for card-making, scrap-booking and display work. Assorted colours.

Pkt of 10s ............... $10.70 $11.77

**A4 Fluoro Tissue**

Create zany works of art with this very bright tissue paper in 4 fluorescent colours.

Pkt of 40 ............... $3.90 $4.36

**Paper Paradise!**
Zart Paper Magiclay

Zart Paper Magiclay is a lightweight, soft and elastic modelling compound. Paper Magiclay air dries in hours resembling a paper like texture when dry. Paper Magiclay will bond wet to dry, no adhesives, joining techniques or tools are required. It can be pulled, stretched, sprung back, rolled, shaped, cut, stamped, pressed to suit a variety of art or sculpture projects. To colour prior to modelling, simply knead in a dab of paint (water based), Food Dye or marker pen or decorate when dry. Zart Paper Magiclay makes modelling easy, with no residue left on your hands or tools. Unused portions can be carefully wrapped/sealed and used again. It’s very soft and light consistency makes it attractive to children. When dry it becomes very strong yet maintains its featherweight qualities.

NEW!
The modelling clay that dries like paper

Festival of Trees

Would you like to participate in this year’s Festival of Trees for Save The Children?
The Designer Christmas Tree Competition is on once again and Bang and Olufsen are donating this year’s major prize. Trees can be made using any materials and themed accordingly as all tree designers are encouraged to use their imagination and create their own unique design.

Last year’s Festival of Trees displayed designs from all types of people and organisations. Some of the more inspiring concepts were created by using hundreds of soft-drink cans, a tree made of glass and Zart Art’s leggy number! (pictured)

All tree designs must be confirmed by 15th October 2004 and be ready for display by 3rd—23rd December at Federation Square. The tree may then be auctioned to raise funds or returned to the designers.

If you have a design or concept you would like to present, please contact Sophie Wyett at Save the Children Victoria.
Phone 03 9882-5211
or email sophie@savethechildren.com.au

Save the Children

200g pkt ............ $9.15 $10.07

Mould Stretch Colour Decorate

200g pkt ............ $9.15 $10.07
Textured background

Zart Paper Magiclay may be used to build up areas onto a 2D surface, creating texture and movement.
1. Stretch out the Paper Magiclay so that it’s ribbon like.
2. Whilst still wet, press directly onto canvas; this enables it to adhere.
3. Paper Magiclay may be coloured prior to modelling or painted when dry.
4. Muslin and Tissue Paper have also been added in this example to make the textured background seamless.
5. Gouache was used to colour the background and the Paper Magiclay.
6. For this example we have chosen to use both pre-coloured and white Paper Magiclay.

Turn 2D into 3D

Zart Paper Magiclay may add a small amount of the Zart Paper Magiclay and add a small drop of paint to knead through the clay to colour it. Shape petals by pushing the Paper Magiclay with your thumb or fingers, thinly onto a table top or hard surface until you get very thin petal shapes. Allow to sit and stiffen for a few minutes.
1. Take a small amount of the Zart Paper Magiclay and add a small drop of paint to knead through the clay to colour it.
2. Shape petals by pushing the Paper Magiclay with your thumb or fingers, thinly onto a table top or hard surface until you get very thin petal shapes. Allow to sit and stiffen for a few minutes.
3. Start with a small bud in the centre and build up the petals in a circular fashion around the central bud, shaping the petals to open out, as the flower gets larger.
4. When you reach the desired size, allow to dry. You will have a beautiful and delicate hand created flower with paper thin petals; these can even be scented with a few drops of essential oil.

Belonging by Jeannie Baker

Belonging explores the greening of the city: the role of community, the empowerment of people and the significance of children, family and neighbourhood in changing their urban environment. The approach is an optimistic one, offering people who live in cities inspiration to initiate change by connecting with their community and the beauty of living things.

EXHIBITION

Belonging will be presented from 25 June — 7 September 2004 at the Royal Botanic Gardens Melbourne.

For further information about the exhibition call 03 9252 2300 or visit www.rbg.vic.gov.au

Activities cont

Flowers

1. Take a small amount of the Zart Paper Magiclay and add a small drop of paint to knead through the clay to colour it.
2. Shape petals by pushing the Paper Magiclay with your thumb or fingers, thinly onto a table top or hard surface until you get very thin petal shapes. Allow to sit and stiffen for a few minutes.
3. Start with a small bud in the centre and build up the petals in a circular fashion around the central bud, shaping the petals to open out, as the flower gets larger.
4. When you reach the desired size, allow to dry. You will have a beautiful and delicate hand created flower with paper thin petals; these can even be scented with a few drops of essential oil.
**ANDY WARHOL 365 TAKES**

Andy Warhol remains one of the most intriguing figures of our times, an icon whose work transformed the landscape of contemporary art, and prefigured our obsessions with celebrity and consumerism. For this book, the Andy Warhol Museum has gathered the highlights of its collection to create a volume that is as compelling and idiosyncratic as Warhol himself.

743pp $68.18 $75.00

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**MANGA MADNESS**

Draw awesome characters and scenes, capture the excitement of Manga in your drawings. This book includes hundreds of dynamic illustrations, loaded with detail, and over 400 step-by-step lessons. You will learn the skills and tips you need to create amazing characters and scenes. It covers drawing basics such as perspective, shading, and foreshortening, Japanese terms, traditions and character types, as well as quick tips for having fun and improving your work.

128pp $27.23 $29.95

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**ARTEXPRESS 2003**

This catalogue of 2003 graduates represents students from both government and non-government schools across NSW. The exhibition itself has grown enormously over the 21 years since its inception. Over the years, the syllabus & the expressive forms available to students have changed emphasis, with newer forms such as digital media and interactive works represented. What has not changed is the representative nature of ARTEXPRESS, its high quality and the daunting range and depth of students’ ideas and interests that are portrayed in their art work.

124pp $27.23 $29.95

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**COLOUR Making and Using Dyes and Pigments**

Colour is all around us, we take it for granted as a naturally occurring element of all things. Yet colours are also manufactured, and the science of pigments, hues and dyes has an ancient and fascinating history. This book tells the story of dyes and pigments, the invention of new colours and the industries that were fuelled by them. What were the colours of ancient Egypt? What did its artists use to paint their magnificent frescoes? Where did indigo and ochre come from?

159pp $13.59 $14.95

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**PUPPET MANIA**

This book will springboard your imagination into the wonderful world of puppet making. It will guide you through each project with straightforward instructions using easy to find materials. John Kennedy teaches you how to bring your creations to life, each character taking on its own personality through lip-synching, body movement, eye contact and your imagination.

144pp $18.14 $19.95

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**CERAMICS FOR KIDS**

Pinch, coil, slab and mould clay into these creative projects, that will show you some easy ways to make ceramics without a wheel. This book will show you how to glaze and decorate your designs – a book that is suitable for beginners in clay.

80pp $36.34 $40.00

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**SEURAT and La Grande Jatte**

Along with studies, details and reproductions of A Sunday on La Grande Jatte 1884, as well as other compositions by Seurat, Robert Burleigh’s playful yet instructive text brings to life the story of Seurat and his desire to create “a kind of painting that was [his] own”.

31pp $36.34 $40.00

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**MASKS Faces of Culture**

This comprehensive cultural history is both visually spectacular and thought provoking. A universal art of expression and transformation, masks reveal a great deal about the people who make them and the cultures that use them. Accompanying the photographs are essays tracing the functions of masks throughout history, written by scholars in the fields of art history, anthropology, decorative arts and design, and theatre.

344 pp $121.82 $134.00
Assessment

In this era of accountability, the collating of diagnostic information in the classroom, the assessing of learning outcomes in individual pieces of work and the laborious task of report writing have become such a precision driven and time consuming aspect of a teacher’s life. Indeed, the whole notion of assessment has become very stressful to most teachers and yet without some form of feedback to students and their parents, the student’s toil is not given the respect and recognition it deserves.

Assessing a piece of art work can be as challenging as assessing, for example, poetry - the teacher is being given not just an individual response to the skills taught, but also a personal response to the subject matter. To what extent can the personal response be ignored? Do we have a right to comment on someone else’s personal response? Should we focus only on the skills? These sorts of questions must continue to be revisited.

There is arguably no right or wrong answer to many aspects of assessment. How the school administers its assessment policies and reports about student achievement to parents are still part of the school based decision making process, which takes place within the set guidelines. However, what has happened in recent years has been the development of some very creative and effective assessment procedures. Technology has allowed teachers to provide visual evidence for their comments on achievement levels, which for the visual arts has been a godsend.

As we are now in term IV and therefore in a report writing term, we have asked two schools - one primary and one secondary - to show you how they give their students and parents feedback (see Profiles, pages 4-6) We hope to continue this sampling in our term II, 2005 Zart newsletter.

Zart Education Service

ZART ART TERM FOUR: WITH THE CELEBRATION OF THE 2004 ATHENS OLYMPIC GAMES NOW AT A CLOSE, WE THANK THOSE WHO JOINED IN OUR ZART OLYMPIC PD PROGRAM. WE HOPE TO BRING YOU ANOTHER GREAT PEOPLE IN ACTION SERIES IN TIME FOR THE 2006 COMMONWEALTH GAMES!

THE WINNERS OF BOOK WEEK 2004 HAVE BEEN ANNOUNCED. WINNERS ARE ...BEST PICTURE BOOK: CAT & FISH (LOTHIAN BOOKS) WRITTEN BY JOAN GRANT & ILLUSTRATED BY NEIL CURTIS; BEST EARLY CHILDHOOD BOOK: GRANDPA AND THOMAS (PENGUIN BOOKS AUS) BY PAMELA ALLEN. THE 2005 BOOK WEEK THEME WILL BE ANNOUNCED IN DECEMBER. OUR CHRISTMAS PD PROGRAM IS CURRENTLY RUNNING. ALONGSIDE TRADITIONAL CHRISTMAS ACTIVITIES, DISCOVER THE EXOTIC CUSTOMS, ART AND CRAFTS OF ASIA, THE CHRISTMAS PD WORKSHOPS AND THE CHRISTMAS IN ASIA BOOK, ARE BOTH FILLED WITH WONDERFUL ACTIVITIES INSPIRED BY THE COLOURFUL REGION OF ASIA.

WE ARE NOW TAKING BOOKINGS FOR OUR BACK TO BASICS PROGRAM IN 2005. PLEASE REFER TO YOUR TERM 4 WORKSHOP INSERT OR OUR WEBSITE FOR UP-TO-DATE WORKSHOP DETAILS: WWW.ZARTART.COM.AU

THE ZART 2005 CATALOGUE WILL BE OUT IN NOVEMBER - EXPECT TO SEE OUR BACK TO SCHOOL SPECIALS AND PLenty OF NEW PRODUCTS AND RESOURCES IN THIS USER FRIENDLY CATALOGUE! REMEMBER... PLACE YOUR ORDER IN NOVEMBER OR DECEMBER 2004 FOR IMMEDIATE DISPATCH, OR, REQUEST IT TO BE HELD UNTIL TERM 1 2005. A DEFERRED PAYMENT SCHEME IS ALSO AVAILABLE FOR ALL BACK TO SCHOOL ORDERS. PLACE YOUR ORDER IN DECEMBER AND PAY IN FEBRUARY. ENQUIRIES PLEASE CALL 03 9890 1867

Merry Christmas and safe holidays!
When planning this activity for my Year 6 children, I wanted to take the children's felt-making to another level. While I was keen to give the children experience with the technique of making felt, I also wanted to give them a creative opportunity to apply their visual arts skills to the completed piece of felt.

Earlier in the term, we had spent some time looking at Andy Warhol's work with famous faces, his work with colour, its balance and contrasts and his use of pattern, texture and line. As a result, we decided to make our pieces of felt with the thought in mind that the finished piece would be a canvas for a mask.

Making the felt
Children chose their wool-top colours with their finished mask in mind. Although we had done some design and drawing work, I was careful to emphasize that the piece would evolve and the initial design would serve as a guide only.

After making the felt piece from Merino Wool-Tops - there are many books on the subject and Zart Art has excellent notes - we proceeded to add our mask form.

Forming the mask shape
We used plastic mask forms and added scrunched and rolled paper and card with plastic (packaging) tape to alter the size, shape and features of the original form. This was rested on a large piece of plastic.

First we tried out our piece of felt on the altered mask form. How did it drape best, which side should we use, will the piece be big enough to crease and fold, will we push holes through for our eyes, mouth?

We made a solution of PVA and water (about half and half) and saturated our felt piece by dipping it into the container. Leaving the piece quite wet, we draped it over the mask form and had fun arranging, rearranging, creasing, folding and finally leaving the wet piece to dry.

Decorating
I made a large collection of materials available for decoration.

We had looked at several books and posters and decided that we wanted a 'natural' look for our masks as opposed to a 'glitzy' look with lots of sequins and glitter.

We 'felt' that raffia, string, wool, more wool-tops, buttons, feathers, chenille stems, threads would make the most suitable decorative materials.

I was diligent in addressing the possible applications of each of the materials offered.

We discussed how we had used each in the past, its suitability to this application, the different ways it could be used, most suitable ways to adhere it to the mask, etc.

The children are used to using two or more decorative materials together, for example, a felt shape behind a painted half polyball, attached with small pieces of feather for an eye. They are used to sharing ideas and offering advice to each other on the choice of colour, material, suitable glue, etc. They have been encouraged to continually assess their work in progress and know when to stop rather than to continue to add decoration for decoration’s sake. Conversely, they are encouraged to assess their work in progress and ask ‘what more can I do?’

This activity was a great success with my Year 6 children. We worked for six weeks to make the felt and complete the mask. At the end of the project the children voiced a great sense of satisfaction with their work. They had excelled in their creative use of a wide variety of materials; they had been encouraged to think about their choices of colour, their use of pattern and texture, and their mix of contrasting and complementary colour to make a dynamic statement.

A selection of masks are on display at Zart’s Student Gallery this term.
Assessment in Schools
A sample from primary & secondary schools

Primary Assessment: Portfolio Assessment. Hawthorn West Primary School

Hawthorn West Primary School has introduced Portfolios as a way of communicating children’s learning to parents. This change in our assessment and reporting format was designed to present the children’s achievements in a more meaningful and effective manner.

Portfolios have become part of a sequential reporting process in the school providing a link between the teaching and learning process in the classroom and across all specialist programs.

They contain samples of work, which represent the CSF level that each child is working towards. Some of these are assessment tasks and are designed by the teacher whilst others are selected by the students.

Every term a piece of art work is selected to be included in the children’s portfolio. The activities are based upon the Integrated Unit of work being studied at each CSF level.

For example, the preps combined paper cutting and folding skills with wool threading to make a doll for their unit on ‘All about Me.’ A focus statement and task description is provided for each activity along with specific visual arts skills being taught at that level.

The art work included in the children’s portfolios is not always photographed nor is it necessarily the final product. A piece of ‘thinking paper’ with ideas, drafts and designs, which show the processes being used, may be the selected piece.

The children are encouraged to be actively involved in evaluating and reflecting upon their art work. This may be colouring in a happy or sad smiley face or completing a written self-assessment. In the upper grades the children are responsible for presenting and photographing their own work and also assist with organising the junior grades.

Over the course of the year each child’s portfolio should contain samples of work, which reflect their understanding and development of visual arts elements, skills, techniques and processes as well as their response to other visual art works.

Portfolios have been very well received by the parent community and have provided a forum for discussion about children’s understandings and learning styles.

Michele Freeland-Small
Art Teacher
Hawthorn West Primary School

Art Assessment Task: Myself

CSF Level 1
Focus: The focus of this term was for the children to engage in activities that would lead them to exploring their imaginations, expressing their feelings and enjoying creating and making.

Task: The purpose of this activity was for the children to make a picture of themselves at school using several different processes and materials. Pastels were used to draw the facial features on a paper plate with wool pieces threaded through holes for the hair. They then cut out a body from a template and added arms and legs using paper-folding skills.

Prior to this activity the children were given opportunities to study facial features and expressions by looking at a range of photos and pictures. They experimented with pens and pastels, making lots of ‘marks’ and discovering a variety of lines and shapes.

Visual Art Skills:
- Explored ways of using the materials to create a face
- Used scissors well to cut out the clothing template
- Folded paper strips to make arms and legs

Attitudes & Effort:
- S-sometimes U-usually C-consistently
  - Enjoys experimenting with new techniques and materials
  - Participates enthusiastically throughout the activity
  - Required additional assistance to complete the activity
  - Shared and discussed their art work with others

Assessment Task: Puppet Characters

CSF Level 2
Focus: The focus of this term was to help the children understand that visual art works can be two-dimensional and three-dimensional and that each area has particular tools, media and techniques to be learnt.

Task: The purpose of this activity was for the children to create a hand puppet to be used later in role-play situations. First they applied papier-mache over scrunched newspaper to make the head. They explored different ways of dyeing and decorating fabric to make suitable clothing. The facial features were painted on and a range of fibres and wools were used for the hair.

Visual Art Skills:
- Joined scrunched newspaper and a cardboard cylinder with masking tape
- Applied torn newspaper dipped in wallpaper paste to form the papier-mache head
- Chose appropriate colours and materials to decorate the puppet head
- Used a range of fabric dyeing techniques to decorate the puppets costume

Attitudes & Effort:
- S-sometimes U-usually C-consistently
  - Enjoy experimenting with new techniques and media
  - Manipulates a variety of materials to create desired effects
  - Enthusiastically engages in the activity
  - Requires further assistance throughout this activity.
ART Assessment Task: Marvellous Machines.
CSF Level 3
Focus: The focus of this term was for the children to experiment with the elements of art and use them to express their ideas and understandings in a visual way.
Task: The purpose of this activity was for the children to explore a range of construction skills and materials and create an imaginary machine.
The design stage involved looking at pictures, discussing ideas and making preliminary drawings. The children then embarked on a four-week project to build their creation.
This involved manipulating different types of wood, cardboard and wire, then adding a range of additional materials for decoration.
Cutting and joining techniques were a major part of the process. Safety procedures in handling tools such as coping saws and glue guns were also of great importance.
Visual Art Skills:
- Showed initiative in the design process
- Skilfully used appropriate joining methods
- Selected colours and decorative materials to complement their artwork
Attitudes & Effort: Sometimes U-usually C-consistently
- Enjoyed experimenting with new techniques, materials and processes
- Used tools safely
- Participated enthusiastically throughout the activity

Assessment Task: We are Australian
CSF Level 4
Focus: This term the children experimented with ideas in making and presenting their art work. They looked at distinguishing features of art works that located them in a particular time, place and culture.
Task: Following a visit to the NGV where the children saw art works by various Australian artists, we studied the painting “Old Stables” by Frederick McCubbin. Using either terracotta clay or cardboard they replicated the style of early Australian bush huts. Slabs were the basis of their construction regardless of the materials they chose. This project took three weeks to complete.
Visual Art Skills:
- Used correct joining techniques with slabs of clay
- Showed decorative techniques of incising and addition
- Used strong joins with the cardboard huts
- Applied a range of materials to decorate their construction
Work Habits:
- Participated enthusiastically throughout the activity
- Needed to be kept on task in order to complete the project
- Shared ideas and works collaboratively with others
Year 7 Visual Communication and Design is a compulsory term class. The course introduces students to instrumental drawing, creative problem solving, designing for a designated audience and utilizing a design process. Grading of submissions takes a format based upon the criteria specified in the exercise and discussed and demonstrated in class.

For example, Instrumental Lines exercise: lines at 30°, 45°, 60°, vertical, horizontal, compass concentric circles and eccentric circles are each graded for: control of specified length, angle, spacing and placement, and are finished in fineliner. Title to the page demonstrates controlled letterform for spacing, height, legibility, incorporation of a creative style, and neat presentation in colour. The page is judged for its balance, its fulfillment of presentation requirements, such as adherence to guidelines and subtlety, and includes name and labels.

Other grading requirements may include unique solution, technical control of media, suitability for identified audience, creative use of design process, and ideas generation. Each of these are graded out of 2 to 5 points and an exercise might total 30-60. The method 'levels the playing field' between students who are technically adept, those who are ideas people, those who are creative but 'messy'.

EXERCISE 4: CREATIVE PACKAGE CONSTRUCTION

Discuss reasons for conventional package design in class and we will discuss the design process for this package.

You will design a NET or 2D DEVELOPMENT for a cube shaped package, with sides measuring 7cm. Next you will alter the design so that the cube now has two sides that create a house shape by the addition of a triangle. You will work out what to do to the other two sides to create the 'roof'. The package is to open from the base.

Tabs will be used where the package is to glue and not open. Flaps will be drawn where the package is to open. Flaps must be drawn by compass.

The package NET must be drawn instrumentally. Watch your placement of the NET onto your page or you will run out of space!

Cutting, following teacher approval, will happen AFTER the pattern has been applied to the net. The pattern may continue/change style on the flap(s) and 'roof'. The pattern(s) is selected from your homework exercise...EXERCISE 2.

Correct layout: Square/measurements

Technical control

Folds & cutting

Presentation

Comments

Teacher:

GOOD LUCK

DUE DATE:

Name:

Form:

Net for cube

Correct layout

Square/measurements

Flaps & tabs: correct

Teacher: Suzanne Blair

Box Hill High School

Visit us online

www.zartart.com.au

PD Workshops, The Zart Extra, Zart’s Student Gallery & so much more!

Zart Art. The Complete Package.
One of the techniques used by Surrealist artists in a bid to exploit the mystique of accident was a collective painting or collage of images called the cadavre exquis (exquisite corpse). This was based on an old parlour game, played by several people, each of whom would write a phrase on a sheet of paper, fold the paper to conceal part of it, and pass it on to the next player for his contribution. In this instance each artist had one half of a canvas board to paint half a face on. When dry a light pencil line was drawn on to the blank half where the eyes, mouth; top and bottom of the face shape began and ended. The painting was covered, before passing it on to another artist who used the lines as guides to complete the painting.

David Williamson
Camberwell Grammar

Zart’s Student gallery

SITUATED AT ZART EDUCATION SERVICE is Zart’s Student Gallery. In the Gallery you will find some outstanding visual art work created by students from Levels 1-7.

Each term the exhibition is changed so a new display may be viewed over the holidays, supplying unlimited ideas for the following terms. Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring their families along to appreciate their visual art.

We are always on the lookout for art work to be displayed in our gallery from both primary and secondary levels. If you have any pieces of artwork that would be of some interest, please email photos of works to Jan, one term in advance.

Please contact Zart Education Service for further information regarding the gallery on (03) 9890 1867 or by email on: jan@zartart.com.au

Apollo Parkways Primary School
Botanical Art
Bellevue Park Primary School
Papier Mache
Beverley Hills Primary School
Bush Huts And Masks
Courtney Gardens Primary School
Masks
Camberwell Grammar Junior School
Exquisite Corpses & Masks
Coatesville Primary School
Artworks
Cranbourne Secondary College
Jeffrey Smart
Croydon North Primary School
Masks
Doncaster Gardens Primary School
Teapots
Glenroy West Primary School
Marionettes & Uglies
Keilor Downs Pre School
Modroc Creatures
Kew Primary School
Firemen
Killester College
Relief Drawing & Printmaking
Luther College
Jewellery
Malvern Primary School
Artworks
Melbourne Boys Grammar
Masks
Penola Catholic College
Tree Trunks
Rowellyn Park Primary School
Pirates
Ruskin Park Primary School
Marine Paintings & Profiles
Seville Primary School
Impressionist Paintings
Strathcona Girls Grammar Senior
Prints
Strathcona Girls Grammar Junior
Houses & Degas

CAMBERWELL GRAMMAR JUNIOR SCHOOL

Exquisite Corpses
Imagine your Yr 10, 11 or 12 students being able not only to design and make an outfit, but also make the pattern to fit them perfectly. I have been teaching the “Sitam” method of pattern making for the last three years as part of the VET Cert III Concept Development of Clothing Products. It still astounds me how well this method works and how student friendly it is. A simple piece of plastic with a few cut outs and lots of numbers, can produce a block that will fit the wearer (with only limited modification required).

I work at Elisabeth Murdoch College and have the pleasure of teaching students not only from my school, but also many other schools on the Peninsula. They attend our college on Wednesday afternoon for three hours where the course covers design, sewing, pattern making, Occupational Health and Safety and teamwork, among other competencies.

Students find that the course complements Design & Technology. By Yr 12 many can rely solely on making their own patterns, so much so that some students are finding it difficult to keep up with the many orders from friends and commercial outlets. We also encourage students to do work placement to gain experience in the workplace.

We start with a basic bodice pattern and adapt this into hooded jumpers, Tshirts, zipped jackets, etc. Using the trousers block, we make hipster pants or trackies. Things “chic” up when we use the fitted bodice pattern. Corset tops, jackets and fashionable tops are created. Dresses to wear to formals and valedictory dinners are also produced, and remember all these patterns are made from one simple piece of plastic.

Cassie Corvino had her work shown in the “Top Designs” exhibition at the museum last year. As a Yr 11 student, she was able to utilize the skills she learnt in the VET class in Yr 10, creating a “Space Rave” outfit using the pattern making technique. She adapted the fitted bodice, skirt and pants patterns to create a way-out combination of geometric shapes in black, white and hot pink.

As a result of the hard work of a dedicated team and the importance placed on VET (Vocational Education Training) and VCAL (Victorian Certificate of Applied Learning) programs at Elisabeth Murdoch College, the Australian Government has acknowledged us with funding for two new skills centres. This will help hundreds of students across the Frankston and Mornington Peninsula region acquire vocational and career education, as well as knowledge and experience before they leave school.

Federal Education and Training Minister, Dr Brendan Nelson, announced the funding of more than $61,000 for a Clothing & Design Skills Centre and a Sports Recreation Skills Centre during a visit to the College.

Felicity Wignall
Elisabeth Murdoch College
New Products

Solar Etching Plates
Reproduce any image with this easy to use printing method. Photocopy any image on to a sheet of acetate and place copy on to the Solar Etching Plate. Expose the plate and image to UV light for just minutes. Areas exposed to the UV light will harden, and unexposed areas will wash away. Best results are gained with oil-based printing ink. Can be used for intaglio and relief methods of printmaking.

- 15 x 21cm pkt of 8 $128.70 $141.57
- 10 x 15cm pkt of 16 $128.70 $141.57

Solar Etching Plate Holder
This plate holder will keep your acetate copy and Solar Etching Plate in place whilst being exposed to the UV light.

Each $24.75 $27.23

Chenille Bumps
Assorted coloured bumps ideal for construction and mask making

Pkt of 100 $7.70 $8.47

Woolbale Wool
Spun in Australia from 100% Australian pure new wool. 92 metres on a 50g ball. Colour fast. Suitable for Felting when knitted, as it is not treated for machine washability. Vibrant colour fast shades. Tension is 22 stitches and 30 rows when measured over a 10 centimetre of a slightly larger knitted square. Needles used for an 8ply are 4 mm.

- Assorted 10’s $25.24 $27.76

See the How to Knit book 800 for ideas and easy instructions for 50 plus projects using Woolbale.

Each Book $9.08 $9.99

LAZERTRAN
Lazertran is a unique new transfer paper developed for senior art students. It comprises an ultrathin, gossamer layer bonded to colour photocopy paper which after printing, can be stripped off and transferred to other surfaces. The effects are many and varied since it can be adhered to glass, ceramic, metal, wood, fabric and oil and acrylic painted surfaces, as well as paper. The process is a form of colour dye transfer which makes use of the relatively stable colour photocopy toner dyes.

Available in regular and inkjet sheets, in both A4 and A3.

- Lazertran Regular
  - A4 pkt of 10 $44.80 $49.28
- Lazertran Inkjet
  - A4 pkt of 10 $44.80 $49.28
- Lazertran Silk Paper
  - A4 pkt of 10 $44.80 $49.28

SpeedyCut Carving Block
Have you ever carved butter? This printing sheet has the ease of carving into butter. Use lino carving tools to create intricate designs not possible on lino, it is quick and easy to use. The block may be used both sides.

- Small 10.16 x 13.97cm
  - Each $6.35 $6.99
- Large 17.15 x 27.94cm
  - Each $16.09 $17.70

Italic prices do not include GST, bold prices include GST
Coloured Pencils

Coloured pencils are the most versatile, portable, clean colour drawing medium. They are able to be used for gentle grading through to dense graphic rendering.

Colours are translucent so they can be mixed as you draw.

This means that shadows can be purple... forms can reflect different colours.

<table>
<thead>
<tr>
<th>Artist Quality Pencils</th>
<th>Studio Quality Pencils</th>
<th>Student Quality Pencils</th>
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<tbody>
<tr>
<td>are lightfast &amp; have brilliant colours and strong soft leads. So you can draw whatever style you choose.</td>
<td>are also often lightfast, have slightly thinner firmer leads and vibrant colours. You can still achieve fantastic results!</td>
<td>have less expensive and synthetic pigments, are not lightfast and yet terrific results can be achieved!</td>
</tr>
</tbody>
</table>

Zart Back to School Orders 2005

Place your order in November or December 2004 for immediate dispatch or request it to be held until Term 1 2005. A deferred payment scheme is also available for all back to school orders. Place your order in December and pay in February.

Enquiries please call 03 9890 1867

Zart Art. The Complete Package
**Watercolour Pencils**

Watercolour pencils are made from soluble wax, so you have the option of ‘painting’ too, with virtually no mess!

Evenly lay down two colours, wet your brush and blend the two colours while wet...

...or while dry

Easy portable paint palette, simply apply colour to scrap paper!

It’s best to wipe excess water off the brush before applying. There’s no need to colour too carefully as marks disappear when the water is applied. However ‘hard’ marks will remain, so shading is best.

**Tip....**

It’s easier to colour, mix and create with quality pencils. Less effort is required to achieve fantastic results that will not fade over time and exposure to light.

**NEW** Zart Art Catalogue 2005

New Products
New Resources
Back to School Specials
Extensive Product range

Out in November 2004

Zart Art. The Complete Package
New Resources

Inspirations Art Pack
Curriculum Corporation Victoria
A wealth of inspiration for the middle school classroom is contained in this innovative selection of art images from Asia. The art works presented offer a wide range of forms, styles and materials and represent diverse societies that span half the globe and, in some cases, reach back over two millennia. On the reverse side of each A3 card is a range of teaching ideas and background notes, focus questions, research techniques and classroom activities.
Pkt of 15 cards $54.50 $59.95

How To Draw & Sell Digital Cartoons
Leo Hartas
This book will help you discover how to pencil, ink and colour on the computer. Create your own amazing characters, fantastic worlds and gripping stories. Use 3D programs to boost your work and save you time. In this book cartoon art meets the digital revolution. With the right technology and the best techniques, anyone can start creating great cartoons.
160pp $45.45 $50.00

Inspirations Art Pack
Christmas In Asia
Asia is right on our door-step! It offers us a great opportunity to learn about other peoples, their history and cultural traditions; it offers us a taste of the exotic and brings us to a greater appreciation of human diversity. Most Australians have traveled to Asia, have Asian friends and family or eat in our local Asian restaurants. This year Zart Education Service brings you a program entitled Christmas in Asia. We will explore the unique Christmas customs of some Asian countries with a focus on the Philippines, China, Japan and India. The aim is to help children in primary schools develop an appreciation of these different cultural practices and to develop their creative expression and response to these new understandings of other people in other lands.
Each $25.00 $27.50
Available on October 1st

Smart Art
Hollingsworth
In Smart Art you take an imaginary walk through an art gallery. You learn one way of looking at and talking about art. You learn to classify art according to its primary purpose.
111pp $52.68 $57.95

Ikuntji
Paintings from Haasts Bluff 1992-1994
The artists featured in this book have built a reputation for a distinct and refreshing style.
108pp $39.95 $43.95

Senior Artwise Book
Two Visual Arts 11-12
Glenis Israel
This text features a fresh selection of artists, with an increased focus on contemporary Australian and Asian examples, as well as some early European artists, and modern European and American artists. The book is designed to help students achieve the HSC course outcomes and develop their awareness of the frames, conceptual framework and artistic practice.
209pp $51.77 $56.95

Please refer to our 2005 Catalogue for the complete range of our new Resources.
Out in November

Desert Art
Desert The Aboriginal Art & Craft centres of Central Australia
This book reveals, in the works and pictures of the artists, the extraordinary range and beauty of the Aboriginal art of Central Australia.
81pp $29.95 $32.95

Blue italic prices do not include GST. Bold black prices include GST.